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THE MUSICAL WORLD

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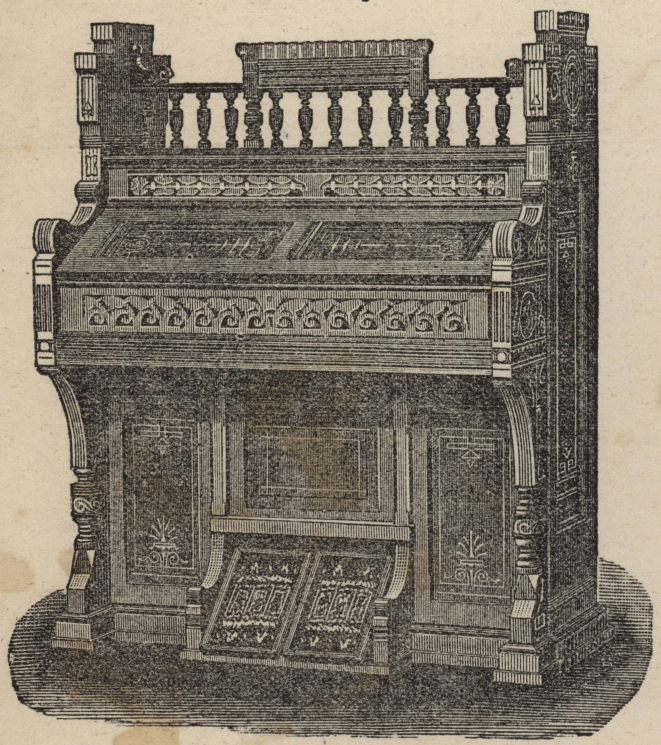

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Original Miscellany.

[Written for BRAINARD'S MUSICAL WORLD.]

DREAMING.

BY EBEN E. REXFORD.

In his arm chair, beside the open door,
Round which the sweet wild roses climb and blow,
Through the long, odorous days of June, and pour
Their faded petals on his locks of snow,
The old man sits, with Bible on his knee,
Although for years his eyes have been so dim,
He reads the chapters through by memory,
And there his dead ones come and talk with him.

If you but listen, you will hear him speak
The names of those he loved in other years,
He laughs at little fingers in his cheek;
The past is here, the present disappears.
He has forgotten all life's bitter loss
That leaves its scar upon the churchyard mold;
The arms that bravely bore each heavy cross
The loved and lost of earth again enfold.

The woman wooed and won in life's sweet May—
He does not comprehend how long ago—
Is here beside him in his dreams to-day,
And sings a cradle ditty, soft and low,
To the wee baby sleeping on her breast;
The sweetest of all songs to him is this;
Of all God's gifts he counts her love the best,
He tells her softly, with a lover's kiss.

Yes, lovers yet, though many years have fled
Since, in the spring-time of the year and life,
They stood before the man of God, and said
The solemn words that made them man and wife.
Lovers forever! Time can never change
The souls it sunders by a grave's green sod,
Such hearts as their's death never can estrange—
Lovers on earth and in the world of God.

He sees the happy children at their play,
And smiles on each, and pats each tangled head;
Tells little stories when, half famished, they
Come clamoring in for bowls of milk and bread.
Home is a kingdom and he is a king.
"The happiest king in all the world, dear wife,"
And she gives back his kisses, wondering
If ever woman had a happier life.

Oh, gray-haired dreamer, dream the hours away;
Forget the lonesome present in the past;
Forget the graves upon the hill to-day
O'er which the ripening leaves are falling fast.
Soon will the heavenly gate swing wide for you,
And you pass in to find your youth once more,
And she whose heart, as God, Himself, is true,
Will bid you welcome to the deathless shore.

[Written for BRAINARD'S MUSICAL WORLD.]

Christmas in Germany.

BY ELISE J. ALLEN.

One often hears it said that no people celebrate Christmas in the same spirit with the Germans, and, in truth, it seems to a foreigner, who shares a Christmas in Germany, that this is pre-eminently a German fete day. The Germans reckon domestic and social events from this day, and in the earliest autumn-time families begin to plan for their great winter-festival. As the day of all days approaches, the se ing, knitting, and embroidery schools, which form so important a feature in the school plans of Germany are busy places, and children have many mysteries which can be shared only with the teachers of their respective schools. The many accomplishments which the grown-up daughters and housewives have already acquired in their toiling *Arbeit-schulen*, are applied to many ends in the secrecy of private rooms, and when at last the busy hours are ended, and all the treasures safely locked away from idle fingers or prying eyes, there is once more the genial gathering about the table in the dining-room. Albeit no one is able to meet the eyes of her neighbor without a self-conscious look in her own. For, during these recent isolations, has not each one been conspiring against the other? The day before Christmas one room in the house is always a closed sanctuary to all except the few that have the arranging of the tree in charge. At an early hour on Christmas Eve the doors are thrown open and the expectant family and guests, if the latter be present, enter the room. It is brilliantly lighted, and a stately Christmas tree reaches nearly to the ceiling. The tree is surmounted, not as with us, by a hoary Santa Claus, but by a dainty, airy angel, with golden hair and outspread silvery wings. On the tree there are all kinds of ornaments, manifold transparencies, swinging balls of crystal, gold and silver; bon-bons, fantastically fashioned cakes, chains of brilliant hues, spangles, and whatever else fancy or ingenuity may have dictated. The base of the tree is usually covered with moss and adorned with blooming plants. Sometimes the tree stands in the midst of a gay miniature flower garden, and sometimes only silver paper, or a white linen cloth conceals the base. A gift is never to be seen on the tree. Side tables, covered with white linen cloths, stand about the room. On these the gifts are arranged, and there is generally a table for each member of the family. On the servants' tables, and these are never missing, there are, in addition to other presents, plates or baskets of fruits, cakes, nuts and other edibles. Each person, after viewing his own new possessions, visits the tables of the others and there are general hand shakings and congratulations. Everybody is happy, and whether the gifts be great or small, the spirit of harmony, peace and good will fill the hour to overflowing. When the surprises and congratulations are over the circle enters the dining-room. Here the Christmas cake and bon-bons are to be eaten and healths to be drunk in the Christmas champagne. The evening ends often with music or charades, and when the lights are put out and the heads touch the pillow, a holy feeling settles down about each one, as if the Angel of Peace had whispered into the ear of each a blessed "good-night." It is not the costliness of the gifts that gives to these Christmas Eves their rare charm. On the contrary the presents are, for the most part, inexpensive. The knowledge that for months loving hands have been busy in the preparation of surprises, has much to do with the simple joy that is so striking a feature of these celebrations, The Christmas tree remains undisturbed until after New Year's day, and very often until after the Feast of Ephiphany. During this time the children play around the tree, and thus is implanted in the young hearts of Germany a feeling of joy and reverence for the Christmas time, which seems only to ripen and deepen with passing years. Many Christmas ornaments are kept from one generation to another. We once saw at a Christmas festival in Stuttgart a great Dutch (Hollandish) toy kitchen, which was two hundred years old. It was set up beside the Christmas tree, and probably had rendered similar service at every Christmas for generations. It had a mosaic floor and contained a cooking stove. There were rows of shelves on which were ranged many curious looking utensils. There was a little pantry, which on this occasion was filled with sweetmeats for the little lady in whose honor the kitchen was doing service.

We spent the Christmas of 1880 in the Black Forest. Three days before Christmas a peasant woman carried to the villagers the Christmas tree which each had bought from the chief forester. Many of the peasants are too poor to have a tree and they take instead a large, thick branch of pine, which they ornament as well as they are able and suspend from the ceiling of their best room. In the little village in which we saw a Christmas, the kindergarten children had their tree in the school room several days before Christmas. The tree was ornamented with beautiful work which had been done by sixty or seventy wee bodies. Each child received a present, and during the evening the tiny boy pupils were placed opposite the girls, who likewise were tiny, and the latter questioned the former about the Savior until the whole history of Christ had been recited by these wee people. In the villa in which we had our home we had a beautiful tree. Among many fanciful ornaments there were large and small cones from the pine trees of the forest. These the mistress had washed first in shellac and then in gold and silver liquid, and when they were suspended from the tree they added

much to its beauty. On the tables were plates of cakes for all. These cakes or *kuchen* form a conspicuous feature of every German Christmas. In Suabia the favorite kind is known as "*springerle*," and into them all kinds of curious and artistic devices are stamped and baked. When the ornaments had all been hung on our tree we threw over it a shower of silver thread, and when the tapers were lighted the effect was magically beautiful. In Germany every one that has rendered a family any service during the year receives at Christmas a gift. The butcher, the butter-woman, the milk-woman, the fruit-woman, the bread-carriers, the express-carriers, the washer-woman, every one, whether the service be great or small, receives invariably a basket of fruit and cakes, and other gifts according to the means or generosity of the giver. A German Christmas is a beautiful celebration. There are no envyings, no rivalries, and no ostentation. The gifts are simple and the joys simple and genuine.

The Germans celebrate St. Nicholas' day on the 6th of December. In the evening a child, arrayed in a flowing white robe and wearing a mask, goes about distributing nuts, fruits, cakes and bon-bons.

Biographies of American Musicians.

Number Forty-one.

EMIL LIEBLING.

There are many who call themselves *pianists*, but very few who at the same time deserve to be called *musicians*. Mr. Emil Liebling is both, a master of his instrument, and a refined musician.

He was born in Pless—a city situated near the Austrian frontier, on the 12th day of April, 1851. His first teacher was the blind pianist Adam Kong, afterwards he studied with Heinrich Ehrlich of Berlin, whither his parents had moved in order to give their boy Emil a better musical education. When but twelve years of age, he appeared in Leibig's Symphony Concerts (Berlin), when he played with his teacher, the E flat Sonata by Moschelles and afterwards the D flat Andante by Thalberg.

Mr. Liebling came to this country in the year 1867. He taught in a ladies school in Kentucky until 1871, when he returned to Europe in order to continue his musicial studies. On his return in the following year, he settled in Chicago as teacher and pianist. Not satisfied with his attainments, he returned a second time to Europe, two years later, spending the winter of 74–75 with Kullack of Berlin. While studing under this master, he had the great distinction of rendering at Kullack's Grand Annual Concert the piano part of the Choral Fantasie. Next he went to Vienna, where he studied Bach's works with Dachs and theory with Kreun. After a stay of six months in the Austrian Capital, he returned to Berlin, where he resumed his studies under Kullack at the same time giving lessons in that masters piano-school. In the spring of 1876, Mr. Liebling went to Weimar, for a brief sojourn with Liszt, after which he returned to his adopted country, settling again in Chicago as pianist and teacher.

Mr. Liebling shares by the side of Mr. Sherwood and Mme. Rive-King, the distinction of giving yearly recitals, comprehending all schools of piano playing—and all that from memory. He has played in public all the important Concertos, Sonatas and other important works of our piano literature. Among these we enumerate Reinecke's Concerto in F♯ minor, Mendelssohn's Concerto in G minor and Chopin's Concerto in F minor, all of which he played in the winter of 75–76 with Ludwig von Brenner's Symphony Orchestra in Berlin. The *Echo*, a Berlin musical journal of that season, said: "It is agreeable to be able to report that in Mr. Leibling the best efforts are crowned with the best success. He has a thorough and perfect technique, and an excellent touch."

Mr. Liebling played the following works at the Sing Academy in Berlin, viz: Choral Fantasie by Beethoven, "Prelude and Fuge" G minor by Bach, Sonata op. 31, No. 2 by Beethoven, "Kamennvi-Ostron" by Rubinstein, "Scherzo" by Kullack and "La Serenata" by Liszt. Other works might be mentioned which he played in his concerts while visiting the leading watering places of Germany, but these must suffice. In this country he gave concerts at Steinway Hall, New York, April 10, 1877, also in Cleveland, Milwaukee and other cities. Aside from that he made two trips through the West with Wilhemlj. He has also played with Thomas orchestra.

Before us lie the programmes of a series of piano recitals given by Mr. Liebling at Jamestown, N.Y., while teaching at a Normal under the leadership of Dr. G. F. Root—also in the shape of a Souvenir, the entire series of programmes performed by Mr. Liebling pupils. These are marvels of variety and a sure and rare exhibition of good taste. A certain writer, when speaking of Mr. Liebling as a pianist, said: "Those who do extract soul from this machine take the higher rank because of its limitation and uncertainty. We class Emil Liebling among these. The distinguishing feature of his piano recitals is sympathy. The man is not sunk in the artist. This is evidenced as well by his selections as by his performance thereof. You can often tell whether a musical performer is a mere musical gymnast by reading his programme. A machine musician doesn't take kindly to Mendelssohn, Chopin, Bach and Beethoven. Not that technique is to be neglected, or that Liebling is deficient therein. When we have said that he *interprets* music through the piano, you do not need to be told that he is a master of the manual."

Mr. Liebling is also gifted as a composer. He has published a Nocturno, entitled "First Meeting," "Le Meteor," a "Galop de Concert," a "Gavotte modern," a "Valse de Concert," and several songs. He still resides in Chicago, where he is esteemed and much sought as a teacher and pianist. A mind like Mr. Liebling's cannot remain inactive, and wherever he lives he is sure to exercise a decided influence upon art. Being yet young in years, an unremitting student, ambitious, progressive and talented, he will continue to attract a good share of public opinion, a distinction which he fully deserves.

Musicians as Practical People.

BY GEORGE T. BULLING.

Most musicians are impractical people, simply because they have to be. They permit themselves to cherish high-flown notions about their talent, and their art, forgetting, the while, that they cannot live solely on air, but must look around and earn their bread-and-butter like other people, It stands to reason that, for his own success in life, the musician, whether struggling teachers or fully developed artist, must also be a man.

It is a disastrous policy for a young musician of talent to start out in life, poor, and be under the impression that the Gods will take care of him, and place him upon the high pinnacle to which he may rightly belong. Let him beware, or his day dreams of success will meet with a terrible crash. He must earn his bread by the sweat of his brow, like his more prosaic and somewhat less gifted brother.

I have asked more than one poor, talented, young musician in New York and elsewhere: "What good luck do you most wish should befall you?" "Why," they would answer with an air replying to an unnecessary question, "why, money be given me, that I might finish my artistic education."

This wise young man thought it beneath his dignity to go to work and earn money by honest toil, that he might accomplish his praise-worthy end. Tell him to go to work in some business capacity and keep his art as a luxury, and you mortally offend him. He would not sully his art with worldly business. He wants to die for art. Would it not be more to his own and his art benefit to live for it.

There is too much high art cant among young musicians. They must learn to take more practical views of art life. They must have their money earning talent, and their art creating gifts; and they must learn to preserve the happy medium between the two attributes. They must learn the commercial value of things, then they will know that if they receive only so many cents for a music lesson which they may sell, the artistic value of that lesson is quite a different thing from its commercial value. And knowing this they will not complain.

I hold that in the present utilitarian age, it is as important for the young musician to cultivate business or money earning talents, as it is for him to develop his musical gifts. If he be a man of ordinary common sense, he will admit that he will then be pursuing a worthy means to a worthy end. He has God-given talents, a part of which ought to be, indeed must be, devoted to the utilitarian demands of the world.

The old know nothing-but-music musician is now obsolete. Some of the practical acting and most practical looking men of to-day, are among our most talented musicians—men who have decided their reputation by their works, and not by refusing to earn bread by any honest means in their power, during the period of their art development.

Some of our best artists in music and literature, born poor, have worked daily at prosaic business occupations, in order to be enabled to reach their place in the art world. And are they not better men and grander artists for their work-a-day labor and experience? Has their youthful contact with the business world injured them any? On the contrary, it has broadened their views of men and things, and made them wide awake men, as well as progressive artists.

It is true that the artist in music somewhat advanced in years of artistic life, is not to be expected to have the faculty of turning from his art-life and exercising great business talent. It is the young and rising musician who must cultivate the practical side of his nature in order to admit of his ultimately taking up art wholly as a pursuit. I speak of persons possessing talent, rather than genius. The genius well knows that his watchword of success is work—unremitting toil. It is the talented people who are most apt to pride themselves on being impractical. They love to lounge and wait for somebody to come along and patronize them. Let them go to work and patronize themselves. They will then learn just what kind of patronage they most need.

The poor but talented music teacher who expects that all his patrons will fully understand and value his services, looks at life from the small end of the telescope. But this is no reason that he should grow lose in his efforts. He must remember that he is supposed to know a great deal more than his pupil. He must not complain of his lot in being a knowledge owner. He ought to be happy in his mission, or he will turn out from his school a very unpromising lot of pupils. He must remember that he is a miniature Socrates or Plato, consoling himself with the pleasantly practical fact, however, that he is also putting money in his purse, be the sum ever so small. If he be conscious of his inability to stand all these crucial tests of his powers as a teacher, he had better go into business and make music merely the solace of his leisure moments. It would be a grand thing for musical art in this country if many music teachers would take up a prosaic business occupation, cease profession, and become accomplished amateurs and who knows?—perhaps artists in music.

The best musician and the true artists, are practical men of versatile knowledge. Their minds are broad. They know what is going on in that very big world outside of their beloved art. It might surprise you to hear them intelligently discuss the political issues of the day. Their knowledge of men and things is acute. They are indeed children of Nature, and they know how to study the multifarious forms and moods of their parent. They are men in the world, and artists in their study. Is it not possible for musicians and

teachers of all grades to emulate these broad-minded men?

But it is so much easier to plead: "We are such impractical people; we know nothing but music, and care but little about what is going on in the world." And they find plenty of other talented people to re-echo this excuse for them. Business talent of a moderate degree is far commoner than musical talent of a similar extent, therefore, every musician must posses a certain amount of business talent, if he only choose to exercise it. Then again, there are many musicians who possess business talent for in excuse of their musical gifts. They are altogether too smart in making music a paying business. They usually are musical quacks. We should not overburden them with the title of musician. They are altogether too practical for our sympathy at present.

Mechanical Musicians.

There are signs in the musical world that the craze for feats of merely mechanical dexterity in music is abating, and we are glad indeed that such is the case. We grant that there is a certain feeling of satisfaction in hearing a public performer triumph over mechanical difficulties; but the thing has been overdone, especially in the case of pianists. One after another we have them each striving to surpass the other in running up and down the instrument until it has sometimes been a question as to who was the performer to accomplish the greatest number of notes in a given time. We have even seen a musical fanatic take out his watch at the conclusion of Weber's "Moto Perpetuo," and exclaim with great satisfaction, "Ah, Herr Bangvitch has played it in twenty seconds less time than Signor Bumposo." As if the sole object in rendering Weber's charming and very original piece was to get through it in the least possible time. The evil has not been confined to celebrated solo performers, for the amateur has caught the spirit of the artiste, and, not possessing the same practical experience, scrambles through all sorts of difficult passages to the misery of all who hear him. It is this cause which leads chiefly to the dislike of many to the piano-forte. An instrument capable of giving charming effect to the finest ideas of great composers, and also of rivaling on a small scale the brilliancy and power of the orchestra, is frequently regarded by the amateur in much the same light as the barrel organ or the mechanical piano-forte, which grind out their music at the discretion of anybody who can turn a handle. We have something like the same blunder at the present day in poetry. Many of our younger poets appear to fancy that when they have overcome the difficulties of versification, so far as to put into eccentric and far-fetched language strange and unusual ideas, they have reached the great end of poetry, forgetful of the fact that it is only when we write something that will satisfy the reason appeal to the imagination, or touch the heart, that we can expect it will live. The quantity of merely mechanical music which is published year after year serves to prolong this objectionable system, and since it is difficult to get the amateur or the professional to play in private music which we can feel, music which affects the fancy or imagination, or even gives pleasure to the ear—what is the result? The moment the piano-forte is opened in social circles everybody begins to chatter as if the request of the hostess, "Do, my love, play us some of your charming pieces," meant, in reality, "Do give the other guests an excuse for conversation and enable them to break the ice." We quite agree with Heine, who, speaking of Liszt, Chopin, and other famous pianists of his time, says that the mere question of "difficulty overcome" would place piano-forte playing in the same category as conjuring, tight rope dancing, sword-swallowing, etc. He laughs heartily at the sensation made about Liszt when a young man. Ladies use to bring him bouquets, students sang serenades beneath the windows of his hotel, and on one occasion he relates how a couple of Hungarian countesses literally struggled with each other for the honor of picking up his handkerchief.

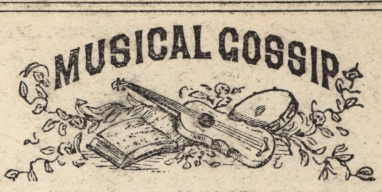
A Paris correspondent tells a new story about Sarah Bernhardt to the effect that she once read in a certain Parisian paper the statement that her hair was false and that her teeth were too good to be genuine. Next day the dramatic critic was amazed to behold a lady dash into his room and let down her hair in his presence. "Pull it!" she exclaimed, as she placed a luxuriant tress in one of his hands. "Is this real hair or not?" "Cerainly, certainly," stammered the man. Catching hold of his other hand she opened her mouth—but happily not to bite—and made him finger her teeth. "Are these false?" shrieked the lady. "No; they are the most beautiful real teeth I ever beheld in my life," declared the terrified victim, who would have given his visitor the least satisfaction. "I am Sarah Bernhardt," proclaimed the lady, with as much serenity as she could possibly put into her voice, and the wretched critic made up his mind for the worst. He has since, says the correspondent, become one of her most devoted vassals, though, indeed, I do not know how any man would dare to be anything else.

JOSEPH JEFFERSON made his first appearance on the stage when a little more than three years of age, as the child in "Pizaro." On that occasion his aunt, Mrs. Chapman, was playing "Cora." In that part referring to the child, she says to her husband, "Alonzo": "Sweet child; he will speak soon." As she said this, the infant Joe, not at all awed by the peculiarity of the situation, walked towards the footlights, and addressing the leader of the orchestra, whom he knew, said: "Green, why don't you play the fiddle?" This "break" in a scene which is one of the most sentimental on the stage, as may well be imagined, created a roar of laughter in the audience which could not be controlled.

TITIENS, (says Olive Logan), the lyric queen, one who will live in the annals of music as long as music thrills the human soul, made her initial appearance in New York to a receipt of fifty dollars. She was terribly mortified at such lack of appreciation of her splendid voice, and also of her great European reputation. "I could not have believed," she said, with a pained sigh, "that at a distance of only ten days from London, I could come upon an audience which so little cares for me." What could I reply by way of consolation? Simply that she had not been sufficiently advertised! "Advertised!" she repeated, "Why, I should think the mere announcement of my name would be advertisement enough." When she appeared in opera her houses were good, but, as a whole, the tour of Therese Titiens in the United States was so great a failure that she never went West at all.

SOME years ago there resided in Boston a German musician who was a member of an orchestra connected with a place of amusement. He had published quite a number of songs, many of which were excellent, but which were too heavy to please the popular taste. On one occasion a song which he had just composed to some verses sent him by a friend was to be sung. The singer sang the song very artistically. As the last notes died away, one enthusiastic individual applauded vigorously. He, alone, of that large audience, could appreciate the beauties of the song. "Ah!" whispered the composer, (who had assisted in playing the orchestral accompaniment to the ballad) "Mister Catleen, dere is at least one man who likes dat song!" The genial conductor smiled, as looking at the young man who had applauded so heartily, he recognized *the author of the words of the song*

"OUR KNEIPE AT WEIMAR." No. Six, is crowded out of this number but will appear in our next.



Ketten, pianist, is at Auckland, New Zealand.

Mrs. Julia Polk has joined an "Olivette" Company.

Gustav Satter, the famous pianist, is giving piano con certs East,

Pauline Lucca sang in a church choir, in Vienna, for a number of years.

The "Sængerfest" to be held in Chicago next June promises to be a grand affair.

Ludwig von Beethoven has been arrested in Savannah for stealing a musical instrument.

Steinway Hall, New York, will pass out of existence with the close of the present season.

The flute on which Frederick the Great used to play is still shown in the castle at Potsdam.

It is rumored that Anna Louise Cary will be married to a New York gentleman in the spring.

Our American soprano, Clara Louise Kellogg, is meeting with great success in St. Petersburg.

Verdi claims to be a country farmer, and takes his greatest pleasure in discussing weather and crops.

William Horace Lingard, the well known English comic singer, is a bankrupt in New Zealand. "Pinafore" did it.

Cary, the well known contralto has a fine residence at Portland, Maine, where she rusticates during the summer.

It is probably not generally known that Thomas, the distinguished conductor, was formerly a fine trombone player.

The ladies who have adopted the fashion of wearing little gold tuning-forks for hair-pins evidently believe that "There's music in the (h)air."

Campanini will not return to Europe in a hurry. He will remain for some of the Spring Festivals, and may possibly stay in the United States all summer.

"Boston has outgrown negro minstrelsy," says a "Hub" paper. Still we presume Haverly will find room for his "40—count them—40," outside of the city of "culchaw."

Two organ-grinders in England travel with the following sign: "We are English musicians. Please encourage home talent. Don't let the Italians have it all their own way."

So strong were Liszt's powers, in his best days, that the Vienna piano-fortes suffered severely from his treatment, and after a performance, he would—in a jocular manner—give a list of the casualties.

Says Antoinette Sterling, the American contralto, now in London, "I would not sing a wicked or a frivolous word before my audience for anything on earth. I love them and I know they love me."

The average Bostonian knows about as much of our "great West" as a Digger Indian kmows of the Paris fashions, yet every ridiculous criticism of a concert or artist is attributed to a paper "out west."

Brignoli was entertained, recently, in New York. After dinner he was asked to favor the party with a song, He replied that singing was his profession, and that he practised it only upon the stage. Quite right.

Every teacher can aid us in promoting the progress of music by sending us, from time to time, such results of their experience as may be interesting. Brief articles, written in plain English, will always be acceptable.

MR. N. COE STEWART is correspondiug with Madame Emma Seiler of Philadelphia, with reference to teaching in his Normal Music School, which the coming summer is to be held at Shelby, Ohio. Mr. Hammerstein of St. Louis is to be one of the pianists.

It is the fashion in Boston to give favorite musicians private concerts. The lady at whose house the exclusive affair takes place sells the tickets at a high figure to her acquaintances and then turns the amount over to the artist she has invited to play or sing to her guests.

A correspondent wishes to know if it is not remarkable that no matter how seriously *prime donne* may be injured by accidents that they are generally able to fulfil their engagements. Somewhat. But the writer forgets that newspaper accounts of accidents, robberies, etc., are sometimes concocted for the express purpose of advertising an artist. Still, it is generally second-class artists who permit this sort of thing. This is a wicked world!

The Verdi Musical Society of New York last autumn offered $500 in three prizes of $250, $150 and $100, for the best extemporaneous transcription upon an original theme to be furnished by the association, open only to American taught pianists under thirty years of age. The trial took place in New York a few days ago, there being fifty-two contestants, and the first prize of $250 was awarded to John R. Mulrey, of East Boston, for "original conceptions, superior technique and brilliant execution."

The Musical World

KARL MERZ, - - Editor.

MARCH, 1881.

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SPECIAL NOTICE.

Those of our readers who have not paid their subscription for 1881 will greatly oblige us by doing so at once, or informing us if they wish the WORLD discontinued and remitting forty-five cents for the three numbers sent them. We now send the WORLD to all subscribers until we receive notice to discontinue it and payment in full for numbers sent.

S. Brainard's Sons.

OUR LETTER BOX.

RABENAS.—We decline.

W. H. L.—Thanks for the card.

ST. CLAIR, WIS.—No reason can be assigned,

FRIEND.—Now? Come! Don't waste your and our time.

PEORIA, ILL.—Of course, keep your piano up to concert pitch.

ED.—The music given at our concert cannot all be bought in stores.

H. H. P.—A *baritone* is a voice that lies between bass and tenor.

BALTIMORE.—If you will, you may write us a letter from there—but be brief.

A. N.—*Tromb* is an abbreviation of the word trombone—a long brass instrument.

READER.—Max Goldstein is Editor of the *Musik-Welt* published in Berlin, Germany.

A. D.—Marx's work on composition contains four volumes—only one of which is translated.

READER.—Bound copies of the MUSICAL WORLD of 1880 can be had. Write to our publishers about it.

EXCHANGE.—Moore has written a letter on music, which, I suppose, can be found in any of his complete works.

RICHMOND. IND.—Johanna Wagner, the celebrated soprano, is a relation of Richard Wagner—not his wife.

H. W.—The MUSICAL WORLD is but one dollar and fifty cents, and no deductions will be made except to regular agents.

PENNSYLVANIA YANKEE.—If you do not find a sketch of Berlioz' life in this number, you will in all probability find it in the next.

INQUIRY.—We do not know what Dr. Tourjee teaches in the New England Conservatory. All we know is this, that he is President.

GALESBURG.—Second-hand music is an article that can only be bought at second-hand bookstores, and what you find there is usually not worthy one's notice.

E. I. H.—The Heyermarkers were not the body of men the Germanians were. They only kept together for a brief season and exercised no positive influence upon art.

CH. W. H.—There is a game published called "Musicians" or "Great Musicians." It is upon the same principle as the "Game of Authors," and costs about the same. Address Brainard's Sons.

SEMINARY.—The "Gipsy Girls" requires a chorus of about thirty-five or forty singers, at least two tambourines, and two triangles. It has been used in many schools and is just the piece for your commencement.

PIANIST.—Your question and our answer put together would exactly be an advertisement for a certain house—hence pardon us for not answering you. If you are agent, recommend your ware, but do not ask us to do the same.

I. N. P.—Yes, if he had only a few pupils. Would not like to say who is the best, Mr. Sherwood and Mme. Rive-King are among the best. Comparisons are always odious and it is difficult to choose among great people. So pardon us.

DR. P. N.—This journal is not a medium to make *reputations* for those that have none, but to recognize it wherever men have earned it. Tell your friend to do something worth mentioning and the MUSICAL WORLD will be glad to mention it.

L. C. W.—Have not a copy on hand to see, but it seems your edition must be wrong, for as you write it there are only 18 sixteenths in the measure and not 24 as you mark it. If this answer is not satisfactory send us the music and we will reply by mail or in the April WORLD.

TEACHER.—From what we can learn, our Instruction book for the organ meets with a warm reception among teachers, it being however our own book you ask about, we prefer not to say anything further. Write to the publishers and they can tell you whether the Modern Organ Method sells or not.

C. D. W.—The chords are often written in different styles for the purpose of changing the resolution. Bear, however, in mind the fact that the theory of music is not like mathematics definitely settled and indisputably correct. Men differ and will continue to do so. View the difference in this light.

MOZART is not forgotten in Germany, nor have the Wagnerites been able to supplant his works. The eighth Gewandhaus concert was exclusively devoted to Mozart's works.

WE INVITE our readers attention to the letters from our special correspondent in Leipzig, Germany, this month, which are full of interesting musical news from that great art centre.

NOT only has King Louis donated 300,000 marks towards the performance of Wagner's "Parcifal," but he has also decreed that henceforth this opera will yearly be given at Bayreuth.

THE *Revue et Gazette Musicale*, one of the best conducted Parisian art journals, has lately been discontinued after an existence of over fifty years. The best of French writers were among its contributors.

THE London *Figaro* seems to intimate that the opera in Italy is on the decline, judging from the falling off of the number of opera houses. There were *eighty-six* of them in 1870 and only *sixty-seven* in 1880. Place by the side of these statistics this fact, that the drama and opera are not as much attended in France as they used to be, and it will be plain that both these nations have of late years had their attention forcibly drawn to politics, and this is the real cause why theatre going is on the decline.

THE composers who intend to compete for the $1,000 prize offered by the Cincinnati Musical Festival Association, are requested to send all manuscripts in by the 1st of September, 1881, at *the latest*, as such manuscripts have to be forwarded to the judges abroad, one of whom lives at Leipzig and the other at Paris, and return in season for publication and study by the chorus for the great Festival of May, 1882. It is hoped that the prize decision of this year will give more satisfaction than did the one in connection with the last Festival.

ITALIAN opera statistics are usually interesting and often amusing reading. As the courage of a western hunter or settler is a debatable question until he has killed an Indian, so is the musical standing of an Italian professor—an unsettled point until he has produced one, two, or more operas. Italy produces more of them than do all European countries taken together. There is a yearly statement made of the Italian opera crop, not so much for the purpose of fixing the price of the article as to show how superior Italy still is to other countries as an opera producing country. The crop of 1880 was unusually large—numbering not less than forty new works. To produce that many names even, it would seem, is already a prodigious task, but think of the librettos and the music! Out of these forty only one was a success, and this word even has a peculiar meaning in sunny Italy. The balance passed over the stage like so many ghosts, doomed to vanish and never to be materialized again. Happy authors! Out of the forty, three were *damned!* Our readers must pardon the use of this word, but we introduce it as a tender stage phrase. Though damned, we venture to say that none of these unfortunate operas will see or feel the least flame, probably not until the authors are dead. Still the fact that only three out of the forty new operas were *damned*, proves what a long suffering people the Italians are—musically speaking.

THE opera festival of Cincinnati has lately called forth some public discussion, showing that although Mr. Thomas has moved to New York peace does not prevail in all the departments and compartments of the College of Music. The question has been asked whether it falls within the proper functions of a music school to give opera, and moreover what the object of the opera festival really is? Doubtless every good conservatory should have an opera school connected with it, in which pupils shall have an opportunity to develop as opera singers. The proposed opera festival, however, is quite a different thing. Opera is not performed by pupils but by Colonel Mapleson's company and the chorus merely consists of college pupils and members of other societies. The opera festival, therefore, is not a series of operas given by the pupils of that institution, but is merely the performance of opera in the Music Hall, which Col. Mapleson's company would have given in Pike's Opera House or somewhere else in the city. The chorus, which, to say the least of it, is unusually large for any stage, is no doubt designed to give the College opera a festival character. Yet we must bear in mind the fact that the choruses of operas are by no means the principal parts, the functions of this chorus is, therefore, not of enough importance and prominence to cause it to impart a festival character to the opera season. The close

observer can without much difficulty see the springs that set the college authorities in motion to get up the opera festival. The May Festival Chorus, at the height of the Thomas-Nichols excitement, demanded the resignation of the last named gentleman, he having up to that time acted as President of the May Festival Association, and that in a most efficient manner. Having thus been excluded, Col. Nichols naturally enough laid plans for a festival of which he and his friends should be the sole managers; a festival which should be independent of the Thomas influence; yes, a festival which should be carried through in spite of that influence; a festival at which Col. Nichol's friends, Messrs. Singer and Jacobsohn, should occupy prominent positions. We admire the Colonel's pluck and courage. We admire the man's inventive genius, his faith in himself, and his devotion to those that espoused his cause. The plea of raising money for the benefit of the college is a mere secondary consideration. But then if the College purse should happen to be well filled by means of this festival, we have no doubt but that the dollars will be jingled in the ears of Col. Nichol's opponents, while the looks of the managers of the Opera Festival will say, "Behold what Cincinnati can do without Mr. Thomas! Behold what Col. Nichols can do in the very face of opposition!"

To Please!

Lessing said: "Should not music please the whole world?" Of course it should! There is no wrong in trying to please the people with one's art efforts. Of course no lover of art would stoop to the vulgar or indulge in trickery in order to please his hearers. It is, however, impossible for one piece of music, or for one style of music to please all. There is a difference in the tastes, intelligence, and musical education of the people that will always make itself felt. It is simply unreasonable to expect that all people should swear by the choral symphony. They no doubt are sincere in believing in the superiority of this work, for all it may be beyond their comprehension. Nor does their faith in the superiority of the choral symphony improve or destroy their own peculiar musical tastes and desires. These they will try to gratify, and we cannot see that there is any harm in musicians trying to gratify them. It would be unreasonable to say that because there lived a Beethoven or a Mozart therefore all those who are not Beethovens or Mozarts should abstain from writing music. By no means. As there is a variety of tastes so there is also a variety of composers in order to gratify these diverse tastes, so that *none* may go away empty-handed. This is correct, according to the rules of the world's economy.

Art is for the people. It is designed to be a blessing to mankind. It is the common property of all. As religion does not belong to the priests or ministers exclusively, but is designed for the masses, so music does not belong to the gifted and educated only, but belongs to the people. It is as a huge public fountain, to which all may go in order to quench their thirst. 'Tis true some come with tin cups, some drink out of their hands, while others refresh themselves by drinking out of silver and golden goblets. Still they all drink of the same water. Those, however, who drink out of silver and golden vessels are but too ready to look with a contemptuous smile at those that drink out of tin cups. There are those who condemn any one who writes music for the people or who aim to be popular. One can write for the masses and write good music for all that—though it must be said that this is difficult to do.

It is not wrong to try to please the people. Great men have more or less always craved public recognition. It is at times far more satisfactory to write for the masses than for the scholars. The people listen like children, and like them they quickly and instinctively tell what they like and what they like not. They express undisguised joy over anything that pleases them, and turn quickly away from that which they fail to appreciate. The people are quick to praise and quick to condemn, but they are also frank, sincere and outspoken, though they are often fickle and guilty of errors. Still we would rather court the favor of the people than that of many critics. They are not satisfied merely with quenching their thirst at the fountain; nay, they must first analyze the water and examine the pipes before they will acknowledge whether the water was refreshing. Yes, even after these wiseacres have found all things according to rule and their own liking they dispense praise and recognition as sparingly as if they were giving away their own cash money,

We have no faith in those who profess not to care a fig for what the public says or thinks of them. A musician may feel that he is right and that the people in their judgment and criticisms are wrong, for all he would rather the people would appreciate his works. We do not admire him who only writes to please himself. Such composers ought to have their compositions played for themselves to the exclusion of everybody else. All artists more or less strive to please others. Schiller said: "No matter how much some new writers on æsthetics make it their duty to defend the arts against the charge that they aim to please, as if this were a condemnation, the facts will nevertheless stand as before, and the arts will not exchange the old undisputable and beneficial calling—to please man—with the one which these critics so generously try to raise for art."

The true lover of art despises the musical cravings of *none*, and seeks both to satisfy them so well as to advauce all in musical culture. Milk is needed for the feeble, while the robust not only can endure but actually needs stronger diet. Light and popular music is needed for those that cannot understand the sonatas and fugues, and he who supplies this sort of music does a good work and should not be accused of injuring art. There is no harm in using good popular music in order to please the people, the wrong lies in the fact that teachers fail to progress, and confine themselves altogether to that sort of music. Let us meet the people on their own levels, after which we may lead them onward and upward toward that which is good, but let us bear in mind the fact that unless we come down to them we can never lift them up.

Expression.

The external exhibition of our thoughts and emotions is termed expression. This exhibition may be accomplished in many ways, as, for instance, by the aid of words, looks, through the tone of the voice, through colors, musical sounds, etc. It is but natural that the thoughts we entertain, the sentiments we cherish, should eventually make an impression upon our faces. Hence we say the face of this or that person has a good expression. Germans say, "In the eye there lies the heart." Every one looks into the face of a stranger in order to read his character. If, then, a person's character makes an impression upon his face it stands to reason that the nobler a man's thoughts are the purer his emotions are, the better will also be *his expression*. As our face is an expression of our thoughts and sentiments, so it may be said that life itself is but an expression of our wills and actions.

But we mean to speak of expression in art and more especially of expression in music. Every art expression presupposes an impression, and it may further be asserted that a genuine art expression is almost sure to make an art impression upon intelligent people, no matter how feeble this impression may be. It must, however, be said that while most people may be impressed with art expressions, the power to produce these impressions is by no means very generally found, among intelligent people even. All art work must be measured by the amount of thought and sentiment it expresses. Where these are lacking, there art does not exist. The artist's inner nature must reveal itself in his art work if it is expected to influence the inner natures of others. Mere finger show, mere colors gaudily mixed, mere jingling rhymes, will not produce such results. The power to play or to sing with expression is therefore the quintessence of every musician's work and education. It is of more value than mere technical skill or cold theoretical knowledge. A player or singer whose powers of expression have not been developed deserves not the name of musician.

If expression means an external exhibition of our thoughts and emotions, it stands to reason that, technical skill being equal, he who stands high in the scales of morality and intelligence must surpass him who stands lower. Good playing and singing, therefore, does not only depend upon a musician's technique, but also upon his intellectual and moral nature. Marx said that "the practical musician is a seer, an interpreter of dreams." Schumann said: "Genius is only understood by genius," and Hoffman expresses the same idea by saying that "the poet only understands the poet."

The power to receive art impressions and to give expression to our feelings and thoughts is not alike strong in all. The philosopher was correct when he compared men's powers of musical perception to sinking leads wherewith men measure the depths of rivers and seas. The strings attached to the leads of some are exceedingly short while those of others are long, yet none are long enough to reach to the bottom of art. The one is gratified with mere finger show, the other dives deeper where he finds the pearl. Many who are receiving art impressions are utterly unable to reproduce these impressions. There are not a few whose art impressions are very limited. They lack culture, and it is about as unreasonable to expect them to be deeply impressed with art ideas as it is unreasonable to expect an unbroken ground to produce beautiful garden flowers. Despite the fact that there are those who, lacking the proper education to know what correct musical expression is, nevertheless indulge in a great deal of meaningless talk concerning musical expression. There are frequenters of concerts, known as critics, who readily detect a mistake made by a pianist or a singer, but who notice not the thousandth part of the false expressions indulged in by concertists.

The composer aims to express his best emotions n his works. The practical musician is expected to reproduce them in order that the audience may behold their beauty. The player or singer is, therefore, the medium between the composer and the audience, and as such he must be conscientious towards both. Every good player or singer should have a good execution to overcome the technical difficulties which a piece of music presents, next he should have pure sentiment in order to feel with the composer, and lastly he should have a sound understanding to direct him in the correct reproduction of the composer's thoughts and feelings. In the performance of a composition the musician may merely reproduce the composer's ideas, or he may put his own stamp of originality upon them, without thereby destroying the identity of the art work itself. To do this effectually requires great skill and high native talent. The mere reproducer stands beneath the composition, while artists who also reveals himself in its performance, stands above it.

In the opinion of some, expression is only possible in large and showy compositions. This is a wrong idea. Expression is possible in the small as well as in the great, just as the native lustre of a jewel is perceptible in the smallest fragment of it, or just as magnetic power may manifest itself in a small piece of iron as well as in a large.

Only after conquering the technical difficulties of a composition can we play with expression. We must be relieved of the thraldom of reading the notes and the watching of expression marks ere we are free enough to play with expression. The spirit of the composition is not alive and free within us, as long as we are the slave of the notes. Pupils should therefore not lay their old pieces aside as soon as they have learned the notes, for after they can play those begins the second and more important study of the composition. Many pupils, however, are contented with a mere perfect technical rendition of a piece of music, neglecting to aspire to that higher degree of perfection, that of playing with true artistic expression. In order to play with expression it is absolutely necessary that the pupil understand the form of a composition. Schumann said, "Where the form is clear, there the spirit also becomes clear." Gœthe put the whole thing into a nutshell when he said, "*Only* what one understands, that one hears, and *only* what one understands one can readily play."

Many musicians go to excess in their attempts at playing with expression. They disfigure any art work and turn the face of a saint into that of a clown. There is often noticeable in the performance of such persons a swaying to and fro of the tempi, and an abruptness and excess of fortes and pianos which destroys the art character of any piece. Yes, not a few go so far as to wave their hands and move their bodies, thinking that these are outward exhibitions of thought and feeling. All these excesses ahould be avoided as unworthy of a musician and art. Yes, they should be denounced as expressions of sickly sentimentality which has no affinity with art.

To teach children how to play with expression is a very important part of their musical instruction. Doubtless most teachers do their duty in this direction, but were we able to hear from all those engaged in musical instruction it would be found true that teachers in this particular fail in many instances. There are those who are of the opinion that no special attempts should be made to teach the child anything concerning expression. We are of a different opinion, and say begin as early as possible. Begin early to develop sentiment and to strengthen thought, and when the child is grown it will derive great benefit of such early instruction. The neglect to teach children how to play with expression has in many instances been the cause of absolute failure in after years. While the powers of expression may be developed and refined, they may also be weakened by neglecting them, by not exercising them at the proper time and in the proper manner. The exhibition of sentiment on the part of a child need not necessarily lead to sentimentality, or to a premature development.

Not all are alike gifted with the powers of expression. While some readily receive art impressions, and are well qualified to play great and good works, others scarcely can accomplish more than the mere performance of the notes. Not all music, on the other hand, is alike easily understood, and a judicious teacher will take care to adopt the style to the pupil's powers. He who can play a Mozart sonata is not necessarily qualified to play also one by Beethoven. He who can learn one of the earlier sonatas by this last named master is not for this reason qualified also to play one of his later works.

Sentiment originates within, but is generally aroused from without. The jndicious teacher must see what means to use in order to arouse sentiment. The reading of musical books and journals, the reading of good poetry, the hearing of good music, the looking at pretty pictures, etc., all are means to help to develop sentiment in the pupil. Thus the teacher aids in the development and direction of a child's emotions, just as men help to bring a vein of water to the surface. The teacher, however, cannot give sentiment no more than men can produce the vein of water. The teacher cannot give sentiment, but if it is in the child's heart he may develop and direct it.

It has been said that a truly artistic performance will never entirely fail to produce art impressions, yet it would be unjust to measure a performer's success merely by the depth of the impression he makes. Many audiences are cold and unimpressible, sometimes the least diversion wipes away or destroys what little impression a performance is making, hence the best playing, the most expressive performance may at times fall short of the degree of artistic impression which it was designed to produce.

Having spoken in general terms on the subject of expression, we will endeavor in a future number to speak more fully on the subject of expression in singing.

The Reformation Hymn.*

In the January number we gave an article on the "Marseillaise," we will now place another by the side of it, namely, one of Luther's famous Reformation hymns. Both of these hymns represent the same principle, only it manifests itself in different directions. The first is the tocsin of political liberty. It was the great song of the French revolution, which, if it has not utterly destroyed royalty and nobility of birth, has at least robbed it of that long claimed divine authority, and has once and for all made the people supreme over the throne. Germany had no such revolution, neither has she a "Marsellaise," but she has a melody that may be called the battle cry of spiritual liberty. Germany rose against a power which was mightier even than kings, for it threatened not only the body but also the soul of man. The struggle, though it was begun three and a half centuries ago, is not yet ended. In the midst of this great history, stands Martin Luther, the monk of Wittemberg, who, relying upon the revealed word of God alone, bid defiance to the heirarchy of the Catholic Church, backed by the German Empire. This remarkable man is also the author of the Reformation Hymn, concerning which we will now give a few particulars.

This revolutionary song, or, as it has been called, this Christian "Marseillaise," is a strong expression of faith and reliance in God. Yea, it was the battle song and rallying cry of those that loved religious liberty. This hymn was mighty as a flaming sword; it was and still is the tocsin of spiritual independence, of religious freedom, and as such it expresses the purest spirit of Protestantism. When men struggle for great principles, when their hearts are stirred and their minds aroused they are apt to produce great songs. The Reformation Hymn is one of those songs that shall live as long as men love liberty. As in the "Marsei'laise," so in this hymn, words and tune came from one and the same author—they sprang up in a heart and mind deeply aroused by the great issues of the Reformation. Both words and music are closely welded together, as two pieces of iron are united into one strong sword.

Thomas Carlisle, the rugged Englishman, translated this hymn and published it in *Frazier's Magazine* (1831), together with some comments. Probably no other English writer was better qualified to drink in and to express in another language its spirit than Carlisle, the lover of liberty, the stalwart Protestant, and the friend of Germany. The following is Carlisle's translation:

A safe stronghold our God is still,
A trusty shield and weapon;
He'll help us clear from all the ill
That has us now o'ertaken.
The ancient Prince of Hell
Hath risen with purpose fell;
Strong mail of craft and power
He weareth in this hour,
On earth is not his fellow.

With force of arms we nothing can,
Full soon were we down-ridden,
But for us fights the proper Man,
Whom God Himself hath bidden.
Ask ye, Who is this same?
Christ Jesus is his name,
The Lord Zebaoth's Son,
He, and no other one
Shall conquer in the battle.

And were this world all devils o'er,
And watching to devour us,
We lay it not to heart so sore,
Not they can overpower us.
And let the Prince of Ill
Look grim as e'er he will
He harms us not a whit,
For why? His doom is writ,
A word shall quickly slay him.

God's word, for all their craft and force,
One moment will not linger,
But spite of hell shall have its course,
'Tis written by his finger.
And though they take our life,
Goods, honor, children, wife,
Yet is their profit small,
The City of God remaineth.

This hymn is really a paraphrase of the Forty-sixth Psalm. In an old Lutheran hymn book, published in 1611, and now lying before us, it appears under the head of the Forty-sixth Psalm.

The music to these words may be found in any Lutheran church music book and, we are glad to say, also in the Presbyterian Hymnal. It is a great pity that the Protestant Churches of this country have left unused for so long a time these strong and noble Reformation chorals, and have been satisfied with singing many insignificant airs that do not deserve to be heard in the house of God. They are insignificant, like dwarfs, when compared to the music of the Reformation period. Sprung from wells of living water they grew up in turbulent and trying times. They were rooted deeply in the promises of God, hence they have marrow and strong bones. Our modern music has neither the muscular power nor the strength or loftiness which characterizes the music of the Reformation period. These ancient hymns breath of a spirit of faith and devotion, they express a readiness to do battle for the Lord and to suffer in his cause and to suffer in his honor. There is none of that sickly sentimentality to be found, which sings of the pleasant strolls besides the rivers of the heavenly Jerusalem, or the *dolce far niente* like idling by the side of the fountain that adorns the city of God. The tunes are earnest and dignified, there are no traces of wordlings about them, and they will not be converted into dance music nor will they be played on parades or by minstrels. Would that Protestants knew more of these precious jewels of hymns and tunes.

The Reformation Hymn was written by Luther in the year 1521. Many chorals have been ascribed to him which he did not write. We have even seen the reformer's name over the tune known as "Old Hundred." It is known beyond a doubt that Luther wrote six chorals, the most famou

*Having in the past spoken at length of the Passion Play of Ammergau, no one will accuse us now of writing from a partisan standpoint.

among which is the Reformation Hymn. The fact that he supplied many tunes with words led many, no doubs, to credit him with the music also. Some claim that the hymn under discussion was written in Coburg, others claim that it was written by Luther while he was on his way to Worms to appear before the diet (1521). Behind our native town lies a chain of hills and mountains from which we often and plainly saw the city of Worms, with its double-spired cathedral. It was there that Luther was summoned to appear by Charles the Fifth, but though he was cited by the voice of an Emperor the summons no doubt was a call from God for the great reformator to proclaim the truth before the assembled princes of the German Empire. What a lofty spectacle to see the defenceless monk stand in the presence of the high powers of state and church, saying: "Here I stand, I cannot otherwise, God help me! Amen!" Luther felt he was on God's side, hence he was not afraid and with such protection he was willing to go to Worms, though "there were as many devils there as tiles on the roofs." It certainly is easy to believe that Luther wrote this hymn on his way to Worms, for the words seem to indicate it.

There exists, however, another story concerning the origin of this hymn. Huebner says that it was written on the Wartburg. After having finished it Luther upset his inkstand upon the paper, whereupon the devil laughed and Luther retorted by throwing the inkstand at him, hence the black spot on the wall of Luther's cell on the Wartburg, which is visible till to-day—of course being reblacked now and then! Be this as it may, the fact is known that Luther sang this hymn during the sitting of the Augsburg Assembly in 1530. It was first printed in 1529 and quickly achieved great popularity, so much so that in 1832 Protestants everywhere knew it by heart. Yes, it even spread into France, where the Huguenots adopted it; hence Meyerbeer used it in his opera of the same name. King Gustavus Adolphus commanded his entire army to sing it before the battle of Leipzig (1631), and after the battle he fell on his knees among the dead and wounded and started the second verse.

We stated above that Meyerbeer used this choral in his opera "The Huguenots." There were other masters that used it as a basis for larger works, as for instance, Bach and Mendelssohn. When the German Empire was re-established in 1871 and the war between France and Germany had closed, Wagner wrote his famous "Emperor's March," and in it he, too, used the Reformation Hymn.

Protestant churches jealously guard congregational singing. The people love their old time honored chorals, and in these times of religious stupor in Germany, it will be found true that these ancient tunes and hymns are strong grappling-hooks that keep the people true to the instructions of their childhood, and if religious life is to revive there, doubtless these tunes and hymns will be among the most efficient aids to bring about such results. Germans always sing with a sort of unction, but when they sing the Reformation Hymn they seem to be specially quickened with the spirit. When Lowell Mason heard this hymn and choral in one of the Leipzig churches, he was forced to remark that he never knew before what congregational singing, nor what pure church music was.

Lutherans of this country, especially those that sing in the German language, honor and dearly love this old hymn and tune. Having visited a German Lutheran church at Lancaster, Pa., we requested the pastor to give out this famous hymn and tune. While the people took a lively part in the singing of the preceding hymn, one could see how they straightened up as they were about to sing this famous and favorite hymn and words. They sang it with a spirit and devotion that seemed to say, "And if this world were full of devils, we would resist and cling to our faith." Strange that there are Lutheran ministers who are willing, yes, even anxious, to cut loose from the ancient tunes and to supplant them with the jingling modern tunes. Yea, more than that, there are editors of Lutheran church papers who advocate such a course. If those that have sung these tunes all their lives, those that have inherited them, regard them so lightly, what is to be expected of those who are not acquainted with them and to whom every good musician must earnestly recommend them.

The following lines we clip from Mme. F. L. Ritter's pamphlet entitled, "Some Famous Songs:"

"The hymn that exercised so vital an influence on the labors of the Protestant reformers in Europe, has also played its part on the stormy theatre of the Western Continent, and has more than once cheered and encouraged the European emigrant during his long and weary struggle with uncultivated nature, barbarian cruelty, or partisan hatred. To cite one example: I find, in the records of the State of New York that something less than one hundred years ago Johann Christian Schell, a German emigrant, lived with his wife and six sons at a settlement called Schell's Bush, a mile northeast of Fort Dayton. The block-house of the settlement was strong and well calculated for defense. The lower story, entered by a single massive door, was furnished with windows for musketry. The large upper story projected over the lower one, and was perforated with holes for defense in case of a night attack by Indians, and the house contained a good supply of firearms and shot. One day, towards the end of August, 1781, Schell was in the fields at work with his sons when they were surprised by a force of more than sixty men, Indians and Tories, commanded by Donald MacDonald, and guided by two German spies. Schell and his sons rushed towards the block-house, but the two youngest, twins only eight years old, were unable to keep up with the rest, and were captured. Schell and his four sons reached the house in time to bolt the door behind them. Half the day was spent in firing on both sides. Frau Schell, a strong, brave housewife, who was in the block-house, loaded the weapons for her husband and sons. The force outside threatened to set fire to the block-house. At this juncture MacDonald was wounded in trying to break open the door. Schell opened it with the swiftness of the wind and drew his wounded enemy inside. This caused a lull in the attack, and the besiegers withdrew for consultation into the woods, now gilded by the radiance of the setting sun. They then attempted to take the house by storm; the Indians placed their guns at Schell's shot windows and fired inside. This, too, was useless, for the courageous Frau Schell hewed the muzzles of five guns off with an axe. Another pause; night had now fallen and the little family, weary indeed of such unaccustomed tragic labor, but not discouraged, though their shot was beginning to fall short, endeavored to vanquish their enemies by means of a ruse. From the top of the house they shouted with joy, as though they saw relief approaching, giving loud directions as if to advancing troops from the neighboring Fort Dayton, and then loudly intoned the third verse of Luther's hymn—

'Though devils all the world should fill,
All watching to devour us,
We tremble not, we fear no ill,
They cannot overpower us.'

The enemy, unable to overlook the wood, retired, giving Schell to understand that their treatment of his little ones would depend on his treatment of their wounded leader, MacDonald. The Schells reached the Fort in safety with their prisoner, and the children were afterwards restored to them. Though the loss among the besiegers was eleven dead and eighteen wounded, the besieged family did not receive a single wound.

Thus it will be seen how a religious hymn and tune of a dignified character can become popular so that German emigrants in the Far West do not forget its use. What blessings have flown from this famous hymn, how many lips have sung it and how many more will be strengthened by it. Truly blessed is he who gave the world such a hymn."

Educational Hints.

USEFUL HINTS TO TEACHERS, PUPILS AND PARENTS.

398. We are apt to regard but little that of which we know nothing. It is for this reason that many speak slightingly of classic music.

399. It is natural for some to see and to catch at once the idea of a piece of music. Others have to search long and patiently for the truth, while others never seem to find it. They never see anything except notes.

400. Only that can be said to have true art-value, which lifts up the soul of man. Everything else is not true art, and has failed in its mission. There are no doubt those who think otherwise, for all that we believe we are right.

401. Virtuosity does not delight in music, it simply plays with it; it delights in pretty sounds. It avoids true music because that would draw the hearer's attention from the player, and that is exactly what the virtuoso does not wish to do.

402. The composer, the performer and his instrument should be one. If they are one, they will soon draw the fourth one into the magic power of their triangle, and that is the hearer. But if the three first named are not *one* in spirit, either one of them will fail to draw the hearer.

403. The consistent minister of the gospel challenges our respect for religion, both by his life and his preaching. So let artists challenge our respect for art, both through their lives as well as through their works. If the artist has no high opinion of his art, how can he expect others to have!

404. All practice and study with a weary mind avails nothing. No matter how much fatigue the body can endure, it fails to do good service, when the mind is weary. The mind, like the body, needs rest and refreshment. It is in this particular that parents and teachers often err and sin against their children and pupils.

405. Be moderate in your criticisms, be sparing with your remarks. He who weighs his words, he who is careful of his speech has always the best listeners and the most faithful followers. Be not deceived by the prattler, be not taken unawares by the strange critic, of whom we know nothing. Take and give criticism as you would money, see to it that you give and get the genuine article and not a counterfeit.

406. You cannot afford to be indifferent to any thing that is designed to advance the cause of education and to elevate the human race, nor can you afford to regard slightingly that which affords pure pleasure to your fellow creatures. Be, therefore, not indifferent to music and its progress, nor regard it lightly; remember the joy it has given, the pleasure which it now affords, and bear in mind the words of the Bible according to which, music shall be one of our employments through eternity.

407. When the man of genius works, there is generally a superabundance of material to work with. Many ideas have to be discarded just as the sculptor cuts away chips of marble good in themselves but useless for his purpose. When the art work of genius is completed it stands out nobly, completely hewn, so to speak, out of one solid block of marble. Many men of talent, however, when they work lack material wherewith to work. They cannot afford to throw anything aside. They lack the solid marble block, hence they must produce one by cementing chips together. Just so they put the ideas together, producing an artwork 'tis true, but not one that is hewn so to speak out of a solid block of marble.

Editorial Briefs.

FLOTOW'S famous opera "Martha" contains some of the most charming melodies, which have been tastefully arranged for piano by Edward Holst, and given our readers this month together with other songs and pieces which we believe will be acceptable to our subscribres.

——x——

THIS is as good a time as any to work as agent for the MUSICAL WORLD. Make a good effort and see how easy it is to raise subscribers for it. Our publishers offer special inducements to agents and wish to employ persons to act as such in all towns and villages of this country. Write to our publishers and they will furnish you with terms.

——x——

MADAME ANNA BISHOP, who was heard in American concert rooms over a quarter of a century ago, and who has, so it seems, sung in every country and on every isle of this inhabitable globe, has again turned up in New York, where she lately sang. If the Madame will now stop singing and simply exhibit herself, she need not fear a lack of success and patronage, for among ladies she is the most cosmopolitan celebrity.

——x——

WE have received quite a number of letters of inquiry concerning the expenses connected with a rendition of "Katie Dean," also as to the length of time it requires to study it. The expenses are but trifling, in fact everything that is needed can readily be supplied without special preparations. With close application the whole operetta can be put on the boards by amateurs in four weeks time, and it would probably not require that long were it not for the large share of work that falls to the part of "Katie." We have heard from quite a number of persons who say that the operetta is sure to please and that it more than pays for the trifling expenses and trouble of study. We shall be pleased to hear from those who have given the operetta or who may hereafter put it on the boards.

——x——

WE invite our readers to answer us the following questions: What kind of music would you prefer in the MUSICAL WORLD, vocal or instrumental, difficult or easy? Which piece among those that were published during the past year pleased you most? Have you been a subscriber for years or did you only recently become one? Did you ever show the MUSICAL WORLD to your friends, and did you ever act as an agent for it? Which part of the MUSICAL WORLD do you read first and what interests you most in its pages? These questions may readily be answered on a postal card and we hope to hear from quite a number of our subscribers. The object of these questions is to make the MUSICAL WORLD a still more acceptable journal to our readers than it is. Direct letters and postal cards to the editor at Oxford, Ohio.

——x——

PERSISTENT efforts are being made to introduce the Tonic Sol Fa notation and system of teaching in this country. We predict that all efforts in that direction will prove an utter failure. We have looked into the system and claim that no advantages are gained by using it. It has done good service in England, but it is not the thing for America. Our school children, our choir singers, the members of our choral societies are too good readers of notes ever to tolerate or to encourage another style of notation. Our public school-teachers have succeeded too well with the regular notation ever to be willing to try another. Music is advancing too rapidly and the study of the art in all its branches is too seriously pursued in this country ever to permit a notation like the Tonic Sol Fa to become popular. What is the use of trying to build up a little cabin for those that have no use for all the rooms in the palace of our musical notation? Useless rooms, teach that what is needful, and let the balance go. It surely is foolish to teach a language and use a mode of spelling and writing that must be changed if the pupil aims at higher education. Why not teach the language in such a method that any one who wishes to pursue higher studies may do so without having to learn a new orthography and a new mode of writing. Yet this is the course the Sol Faists recommend. They say, "Begin with us, and if you ever afterwards wish to pursue higher musical studies you can learn the regular notation very easily. Such a course is not practical enough for American teachers, and if there were no other reasons why the Tonic Sol Fa system should *not* be used, this one would be enough to prevent any one rom adopting it. The patent notes are dying out, for goodness sakes don't begin to bring in something just as useless.

Musical World Letters.

BY K. Z.

Karl Merz, Esq.:

DEAR SIR:—Did Payne and Buck both write Centennial Hymns, and which was played at the Centennial in 1876? Please reply and oblige. AN ENQUIRER.

Both these composers have written Centennial Hymns. Mr. John K. Payne set to music the words by John G. Whittier, beginning, "Our Father's God, from out Whose Hand." This hymn was sung at the opening of the Centennial Exhibition in Philadelphia, May 10, 1876. The composition is brief and may be called a choral. It is a dignified production worthy of our country and worthy of the name of Centennial Hymn.

The Centennial Hymn, by Mr. Dudley Buck is a more pretentious work. It is a cantata, the words to which are by Lanier, of Georgia. This work was written by order of the United States Centennial Commission. The title of the cantata is "The Centennial Meditation of Columbia; A Cantata for the Inaugural Ceremonies at Philadelphia, May 10, 1876." Of the relative merits of these works nothing need be said here, for they are not alike in form and size though they were designed for the same purpose.

——o——

Mr. Karl Merz:

Will you please inform a constant reader if the Germans apply the same letter names to the tones of the scale that are employed in England. Is the difference in the pronunciation only? EDA.

BRENTWOOD, CAL., Jan. 22, 1881.

It will scarcely be worth while for me to refer to the difference in the pronunciation of German letters. This part of your question I will pass by without notice.

The German scale is named as follows: C, D, E, F, G, A, H, C. By attaching the syllable *is* to each of these letters you obtain the names of the sharped tones, while by adding *es* you have the names of the flatted tones, except in the case of A and H, as you will presently see.

Having given you the names of the German notes I hear you say, "But why do they substitute H for the B?" Of course that question you could not have asked, and for this reason I will now answer it. At the time before the chromatic tone B♭ was known, the German scale was like our own, C, D, E, F, G, A, B, C, d, e, f, etc. Gradually these half tones became known, and one of the first introduced was the B♭. This they called B *moll* or *soft* B, while our regular B they called B *dur* or hard B. Thus they had two *B's*. The inconvenience of this arrangement was soon felt, and a change was needed. Instead of retaining the name B for the higher tone, they somehow or other gave that name to what we called B♭, and called the B *dur* H. It is beyond a doubt true that the English names of the tones are better. Many attempts have been made in Germany to bring about a change in German names, but all efforts have thus far failed. So Germans still say to this day, C, D, E, G, A, H, C. They are great particularists; they hold fast very reverentially to old customs, and reluctantly make changes. Maybe at some future time the German Government will take this matter in hand and substitute B for H, but this remains to be seen. This, Eda, more than covers the ground of your question, and so I bid you good-bye. Write whenever you wish to ask a question.

——o——

Mr. Editor:

I have tried to work up a club for your paper during Christmas holidays, but was only partially successful. While the people as a rule were willing to subscribe, the teachers, mostly ladies, refused to take the paper, offering as an excuse, that they have no time to read. Now, I would like you to notice this shallow excuse and expose it. Please give it to them. Yours, WILLIAM.

You must not be angry with the dear ladies, William, nor ought you to try to stir up my wrath against them. Of course, if they refuse to take a paper because they have no time to read it, you and I can not better things, except we can give them more time. But as we can not supply this article, and for fear my motives might be misconstrued, I will here give you a brief conversation that is said to have taken place between a lady school teacher and a superintendent. Meeting her one day he said:

"You must inform yourself all you can, there is a demand for the best kind of teachers, you should take the school journal. That is a great help."

"No; why should I," she replied. "I don't count much on those things."

"I tell you," said the superintendent, "things are changing rapidly in education. The teacher of to-day must be a live worker, thoroughly conversant with the great advancements that have been made in the art of instruction. He needs to know what the leading men of his profession think and say, to comprehend their plans and methods. He ought to be posted in all current educational news, and he should have that precise, definite knowledge of his art with which he may be the useful and successful teacher, or lacking which he moves without confidence and labors without skill."

"I dare say it has some good things in it," she said, "but I cannot take two papers. I take the *Ladies' Repository of Crochet Work* and *Latest Fashion Guide*."

"I see," said the superintendent, "this shawl is the outcome. How long did it take to make this shawl?"

Lady (blushing)—"I'm glad you like it. It took me nearly a month to make that shawl; I worked night and day on it."

"So that you don't get time to read?" replied the gentleman.

"No, I have no time." [Curtain falls.]

Comments are needless. How many of your lady teachers who have no time to spend their hours in similar pursuits, and for all claim they have no time to read. No time to read! Just so some ladies say, "Nothing to wear."

——o——

Mr. Carl Merz:

DEAR SIR:—Will you be so kind as to answer the following questions through the columns of the WORLD:"

Since pianos are tuned by equal temperament, is it a good plan to practice the scales in singing, especially the chromatic, with the instrument accompanying the voice?

Why is "*the six flat key*" so much more smooth in sound than the key of "G?"

It seems as though the further away you get from the key of "C" the more perfect is the harmony. Is it not caused by the way in which pianos are tuned?

Can you give me a little information as to how I can obtain rules for taking breath?

By answering the above you will greatly oblige an admirer of the WORLD. A LOVER OF MUSIC,

DOVER, N. J.

In answer K. Z. would say that as long as you expect to sing with a piano or organ it is advisable for you to practice with either of these instruments accompanying the voice.

In regard to your second question much might be said, for it opens a wide field of discussion, namely, that of the character or the keys. K. Z. does not believe in this theory, as set forth by Phubart, Matheson, Gardner, and others. There is, however, some difference—several keys—but what this peculiar something is, is hard to tell, Of course I take it for granted that your piano is tuned in the equal temperament. In that case all the intervals ought to be alike and all keys, including the six flats, ought to be an exact copy of the one that has *no* flats. Let us for a moment suppose that your piano were suddenly tuned a half tone higher. In that case the key with six flats or sharps would become the key with one sharp, and what was F before would become G flat. Despite this change of tuning the character of the G flat would continue to have the same character. This difference can therefore not be sought after the pitch of the keys. That there is a difference no one with a fine ear and sensitive nerves will fail to discover. It is an undeniable fact that a common triad, if struck in different keys, produces a different effect. By transposing a piece of music into another key, its character seems to us to be different. It seems to have a different color, if we are allowed to use this term. D♭ sounds darker than

SING TO ME, LOVE, A TENDER STRAIN.

SONG & CHORUS.

Words by ATTILIO B. PIATTI. **Music by EDWARD HOLST.**

Moderato.
mf
p
1. Sing to me love, a ten - der strain, Tell me a tale of ro -
2. Sing to me love, a ten - der strain, Thy mu - sic me can
se - ate hue, Lift from my soul this load of pain, This pain whose
nev - er tire, Pic-ture the pas - sion which I fain Would burn like

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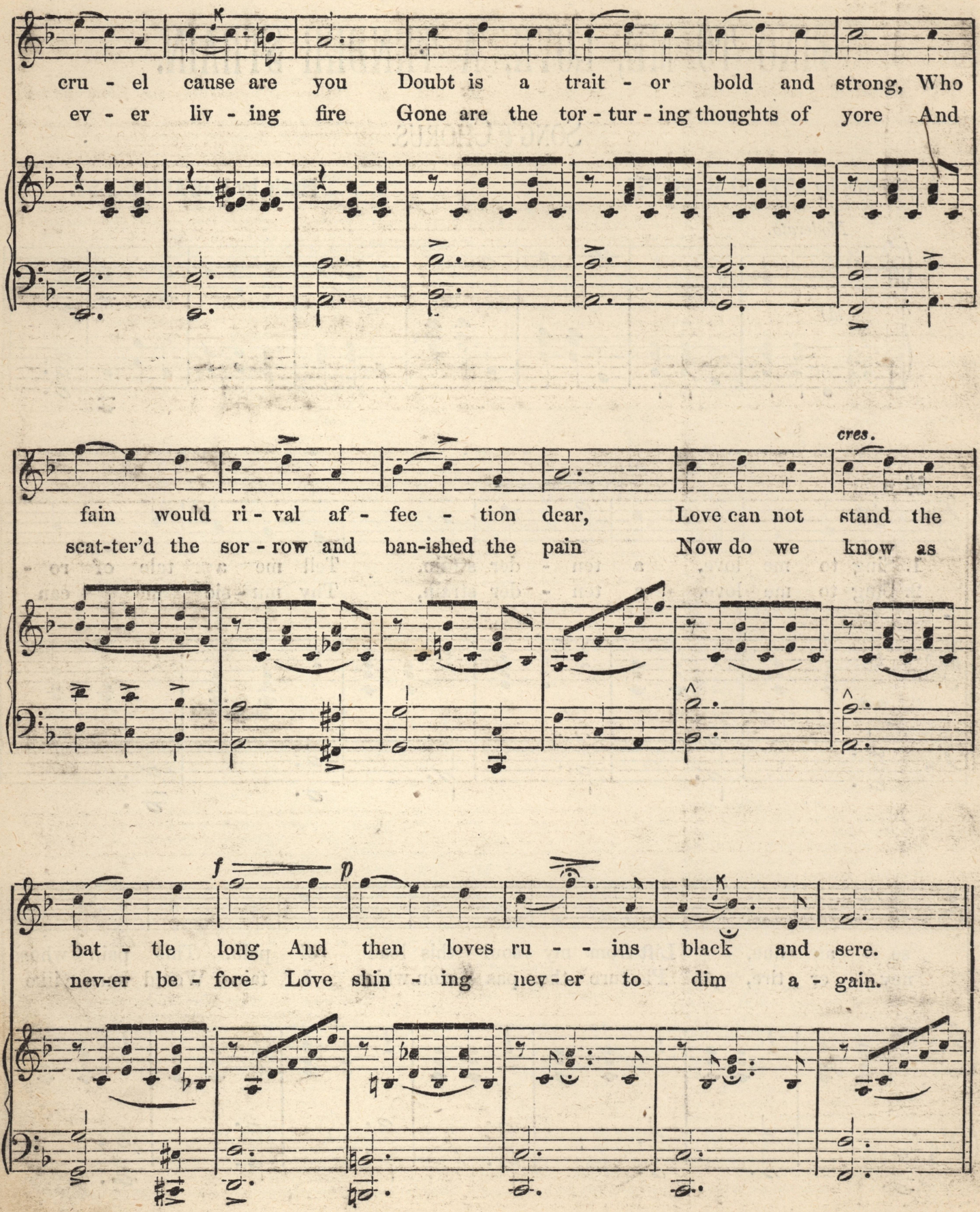
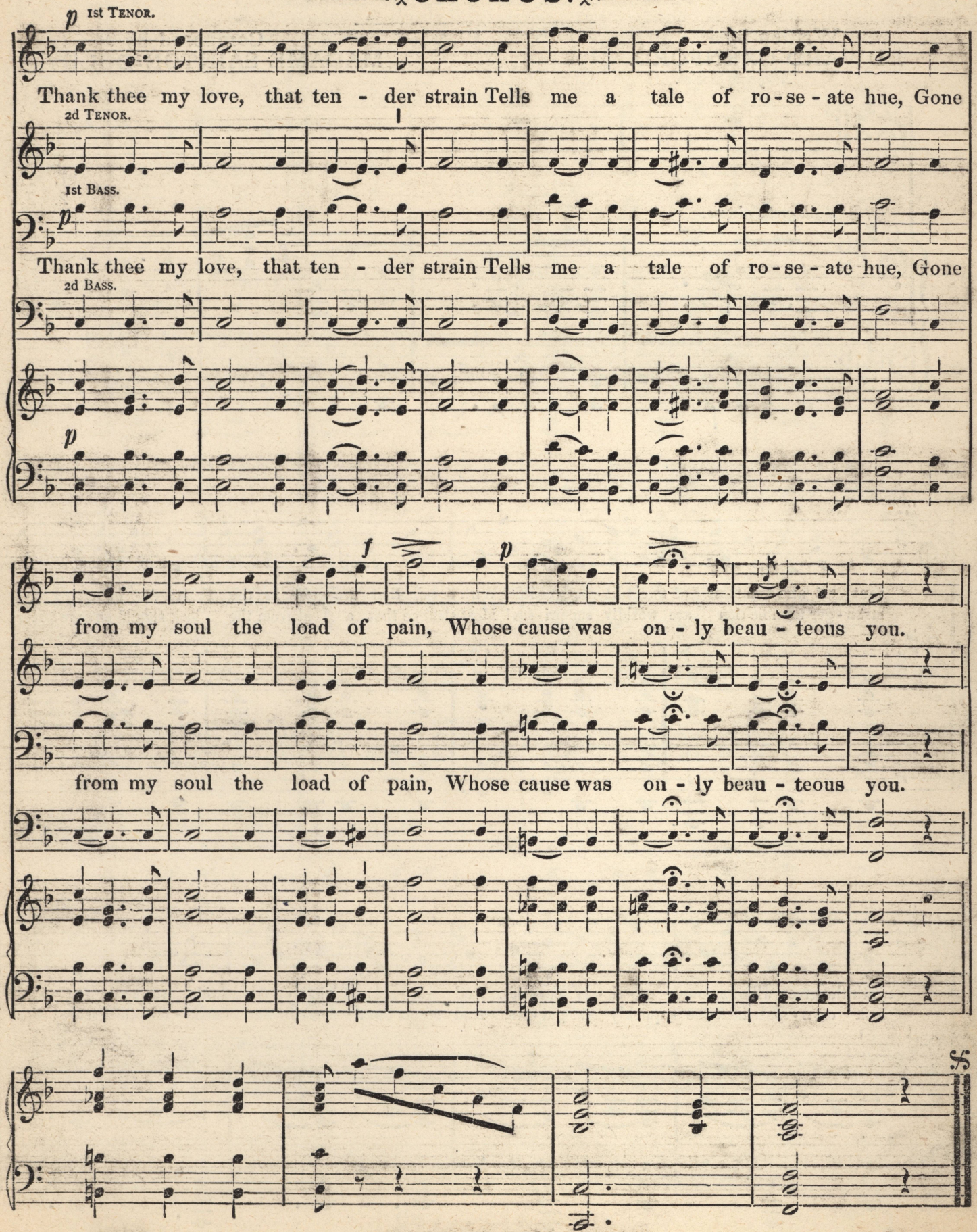

cru - el cause are you Doubt is a trait - or bold and strong, Who
ev - er liv - ing fire Gone are the tor - tur - ing thoughts of yore And
cres.
fain would ri - val af - fec - tion dear, Love can not stand the
scat-ter'd the sor - row and ban-ished the pain Now do we know as
f
p
bat - tle long And then loves ru - - ins black and sere.
nev-er be - fore Love shin - ing nev - er to dim a - gain.

CHORUS.

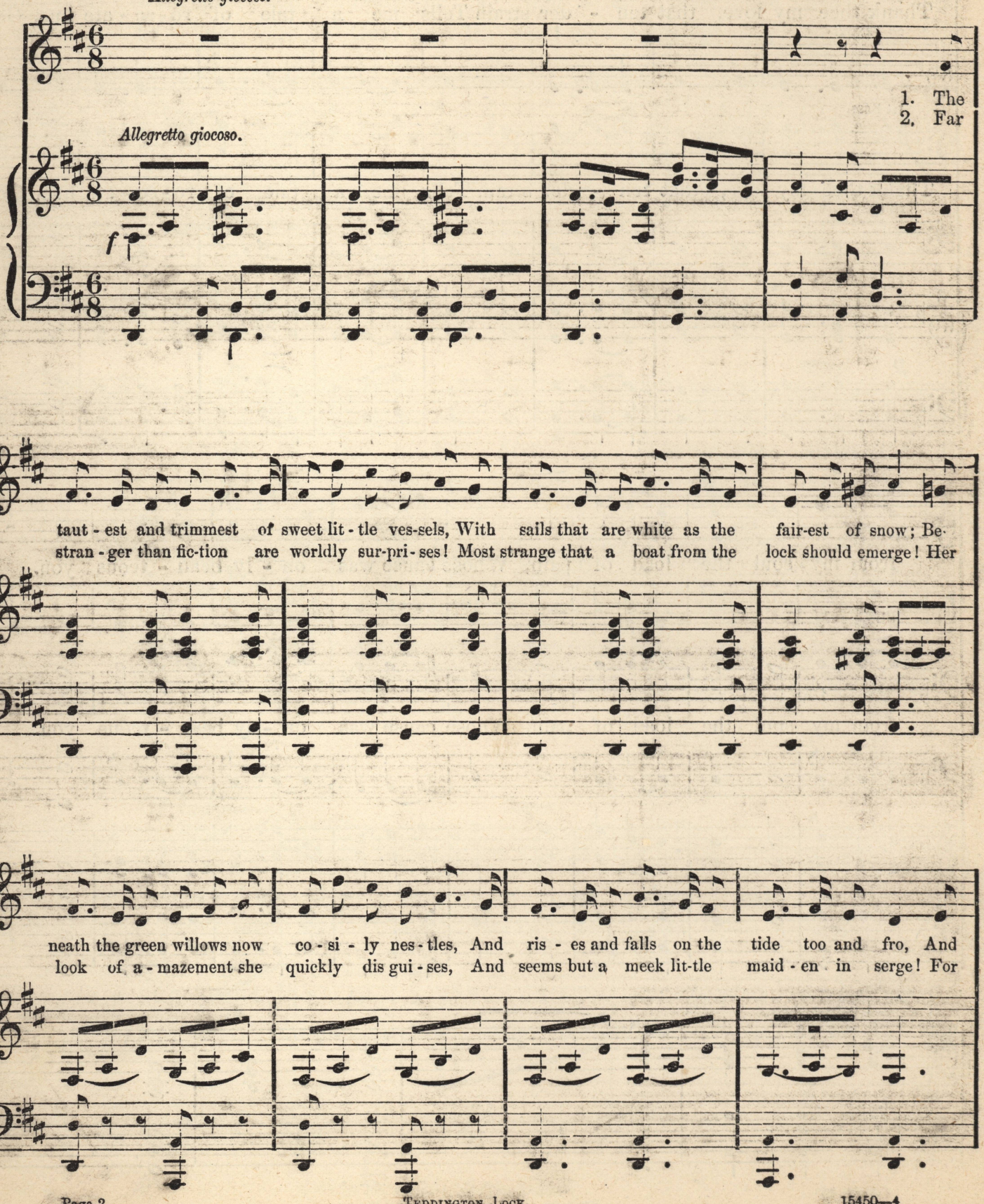

1st Tenor.
Thank thee my love, that ten - der strain Tells me a tale of ro - se - ate hue, Gone
2d Tenor.
1st Bass.
Thank thee my love, that ten - der strain Tells me a tale of ro - se - ate hue, Gone
2d Bass.
from my soul the load of pain, Whose cause was on - ly beau - teous you.
from my soul the load of pain, Whose cause was on - ly beau - teous you.

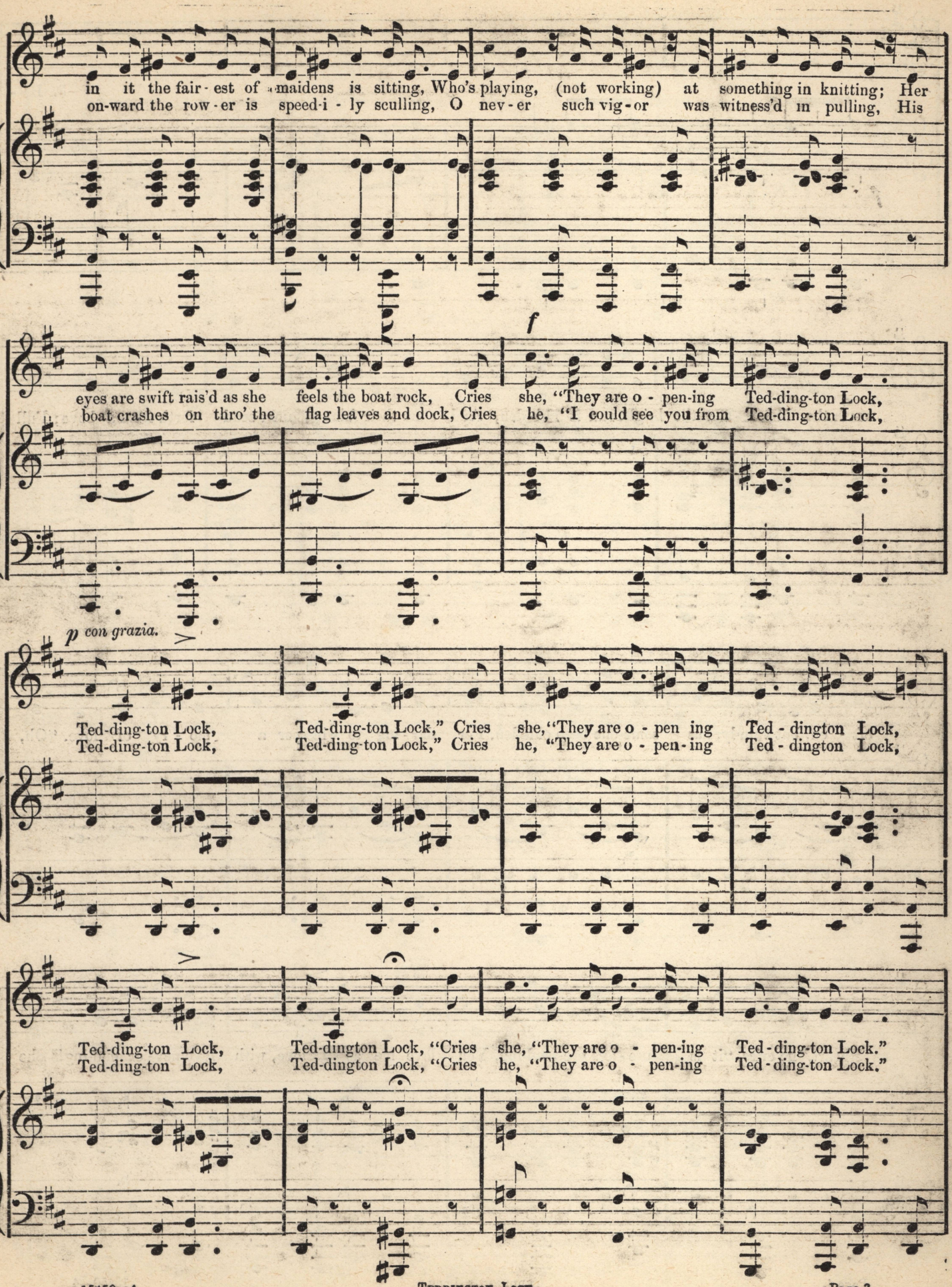
TEDDINGTON LOCK.

Written by
EDWARD OXENFORD.

Composed by
MADAME SAINTON-DOLBY.

Allegretto giocoso.


1. The
2. Far
Allegretto giocoso.
f
taut - est and trimmest of sweet lit - tle ves-sels, With sails that are white as the fair-est of snow; Be-
stran - ger than fic-tion are worldly sur-pri - ses! Most strange that a boat from the lock should emerge! Her
neath the green willows now co - si - ly nes - tles, And ris - es and falls on the tide too and fro, And
look of a - mazement she quickly dis gui - ses, And seems but a meek lit-tle maid - en in serge! For


in it the fair - est of maidens is sitting, Who's playing, (not working) at something in knitting; Her
on-ward the row - er is speed-i - ly sculling, O nev - er such vig - or was witness'd in pulling, His
f
eyes are swift rais'd as she feels the boat rock, Cries she, "They are o - pen-ing Ted-ding-ton Lock,
boat crashes on thro' the flag leaves and dock, Cries he, "I could see you from Ted-ding-ton Lock,
p con grazia.
Ted-ding-ton Lock, Ted-ding-ton Lock," Cries she, "They are o - pen ing Ted - dington Lock,
Ted-ding-ton Lock, Ted-ding-ton Lock," Cries he, "They are o - pen-ing Ted - dington Lock,
Ted-ding-ton Lock, Ted-dington Lock, "Cries she, "They are o - pen-ing Ted - ding-ton Lock."
Ted-ding-ton Lock, Ted-dington Lock, "Cries he, "They are o - pen-ing Ted - ding-ton Lock."

3. Be -
f
neath the ho - ri - zon the bright sun is hid - den, And stars their faint glimmer send forth from a - bove; Full
oft - en, but vain-ly, has some-one been chidden, For dar - ing to whis-per a sto - ry of love. "Oh,
sweetheart," he cries, "it is use - less pre-tend-ing, You love me as I love, with love nev - er end-ing!" She

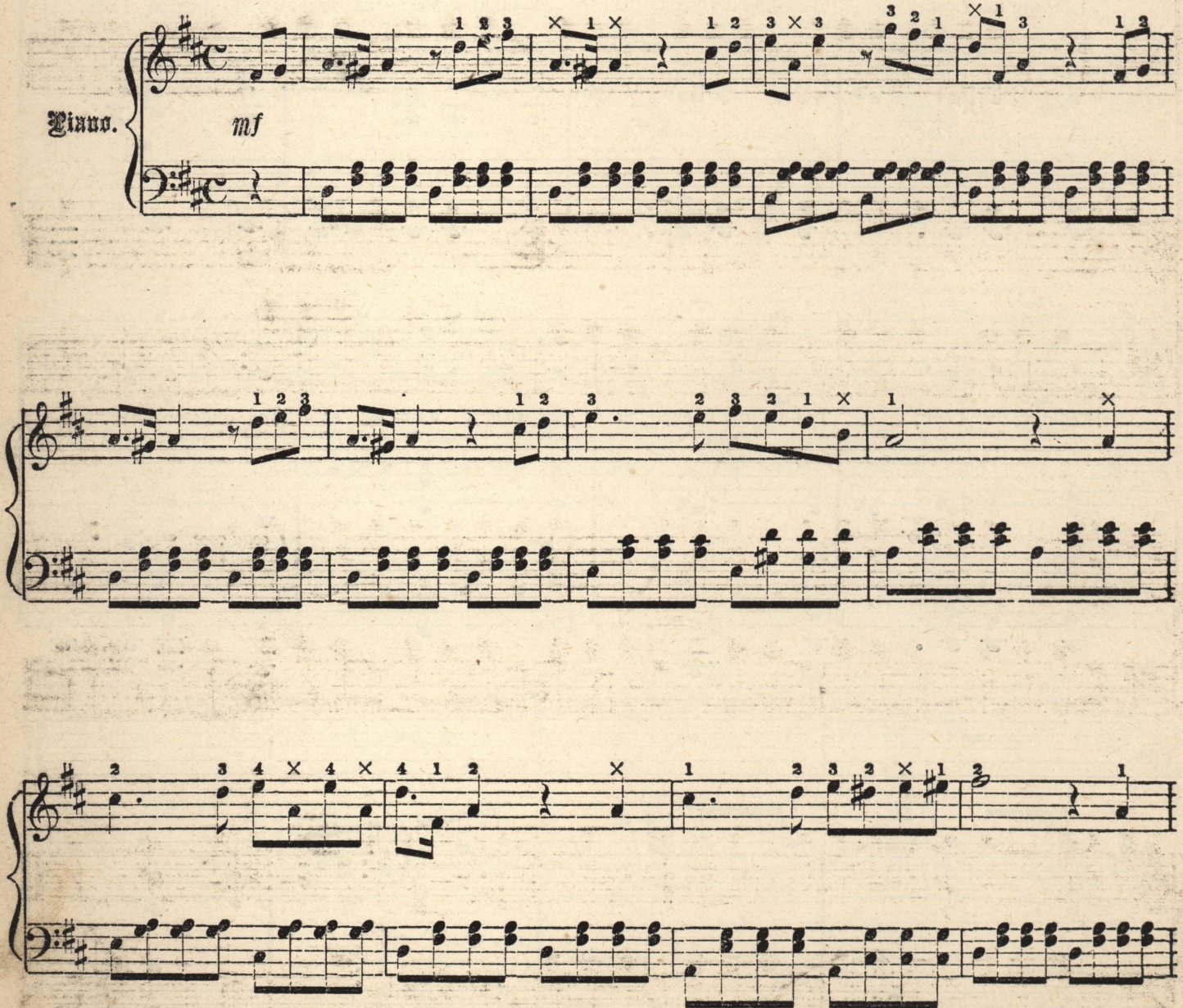
TEDDINGTON LOCK.

15450—4

answers'(tho' p'raps to her pride'tis a shock,) I'm glad that I waited near Ted-ding-ton Lock,
Ted-ding-ton Lock, Ted-ding-ton Lock," I'm glad that I wait - ed near Ted - dington Lock,
Ted-ding-ton Lock, Ted-dington Lock, I'm glad that I wait - ed at Ted - ding-ton Lock."
f colla voce.
f

EVANGELINE QUICKSTEP.

E. MACK.



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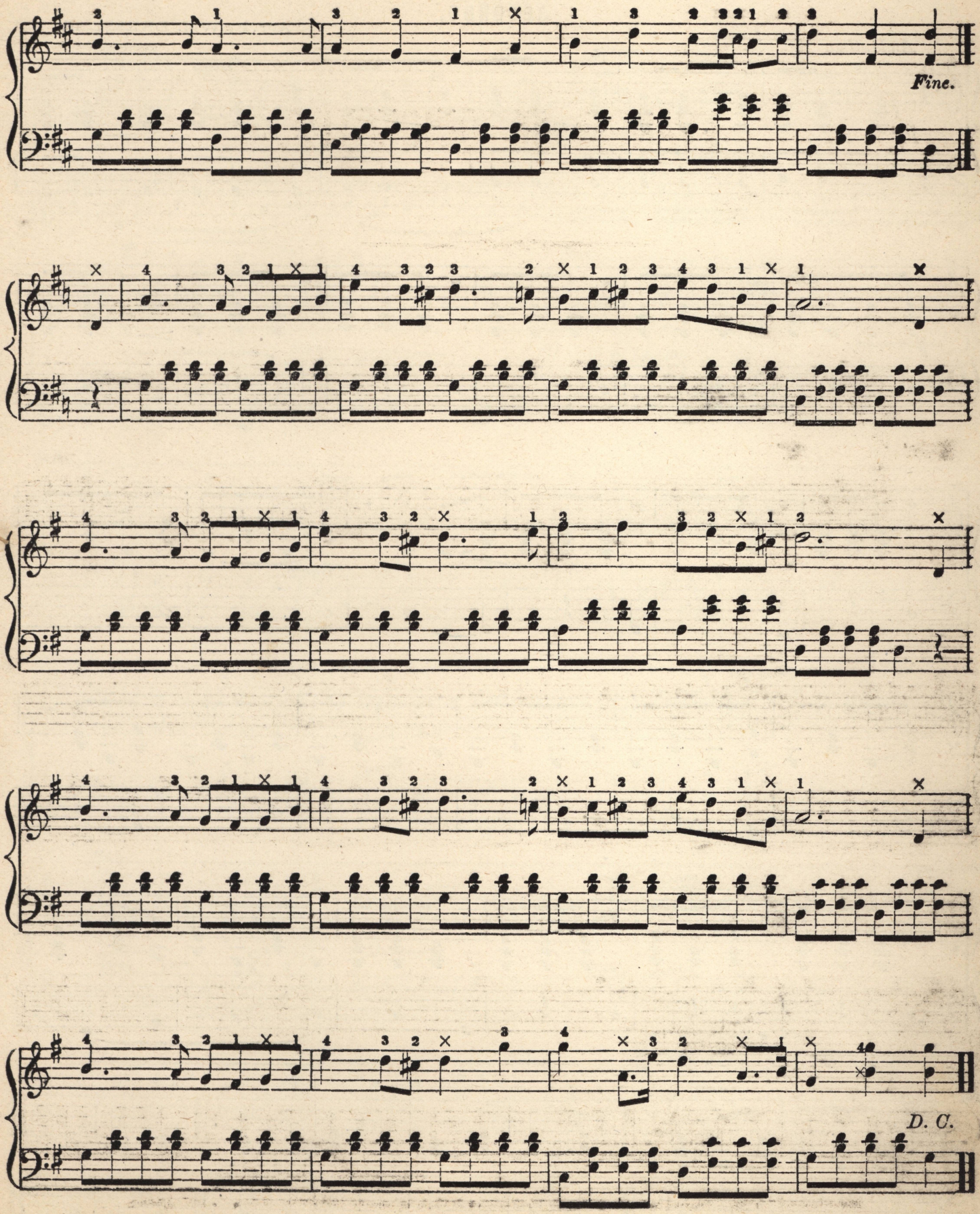

Fine.
D. C.

OFT IN THE STILLY NIGHT.

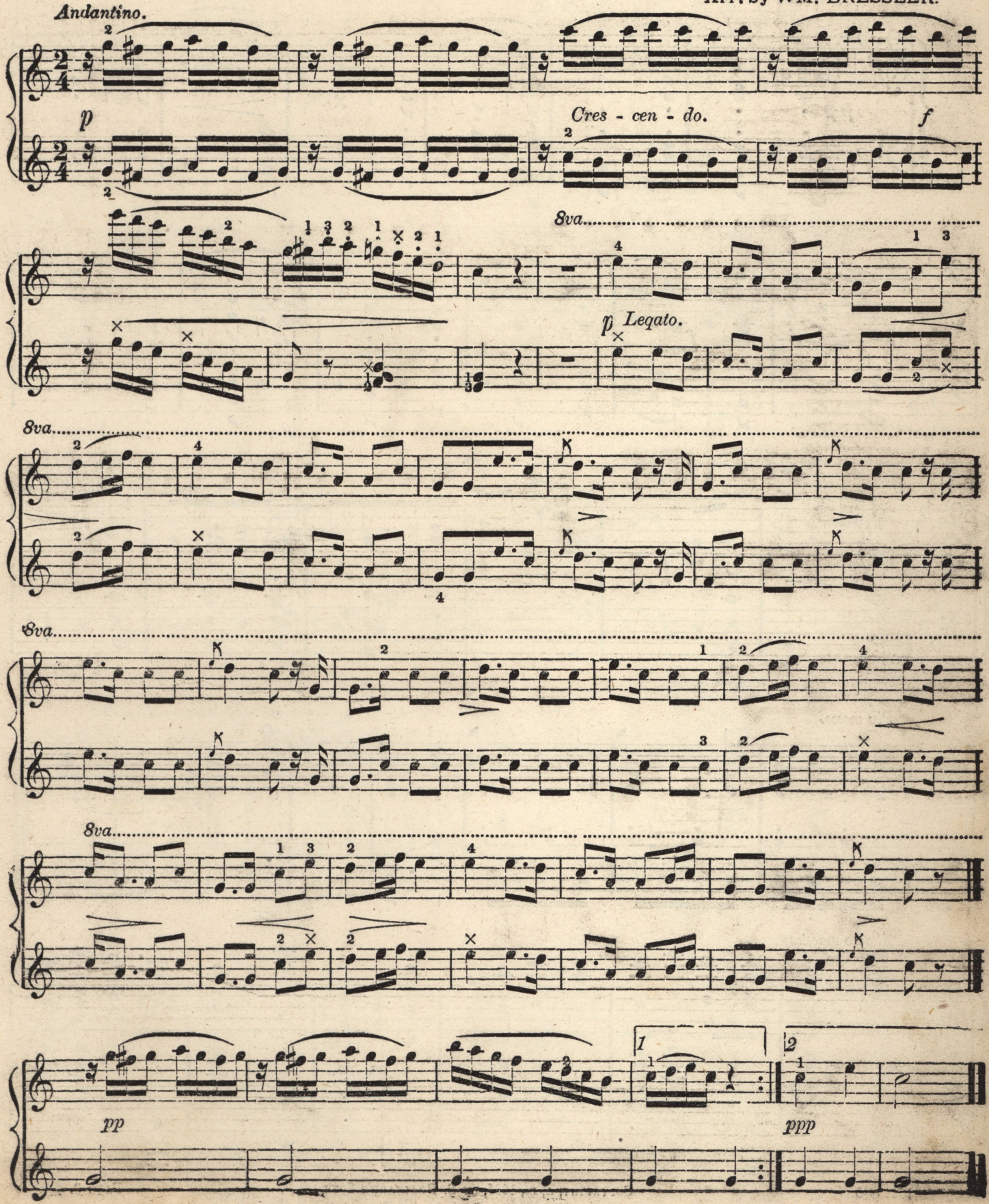
SECONDO.

Arr. by WM. DRESSLER.

OFT IN THE STILLY NIGHT

PRIMO.

Arr. by WM. DRESSLER.



MARTHA.

(POTPOURRI.)

Opera by FLOTOW. Arr. by CHAS. WARREN.

Andante.

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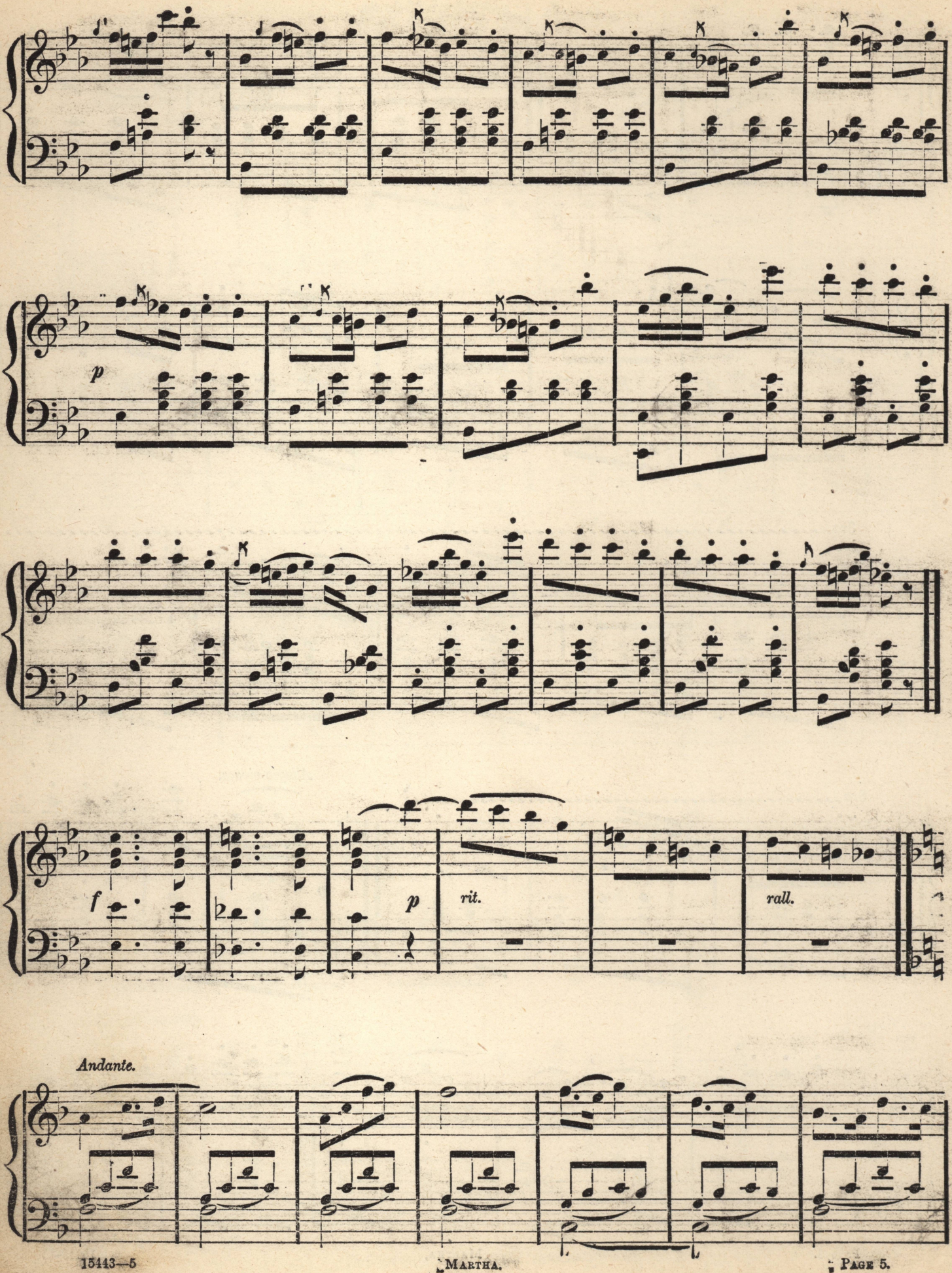
Allegro Moderato.

8va

8va

Allegro vivace.

p


p
f
p
rit.
rall.
Andante.

cres.
dim.
con espress.
cres.
f
p
pp
Allegro non. Troppo.
p
f

tr
8va
f
8va
piu mosso.
ff
ff
ff

D major, and if you tune the D♭ up to D, what was C seems to assume the characteristics of the D flat. That there is something in all this is plain from the fact that all modern musicians, especially those of the romantic school, largely employ distant keys. Having recognized this peculiar difference in the keys, I am unable to explain it. In fact the whole question is open for discussion. Scientists have not as yet arrived at any positive conclusions. Maybe you could throw light on this point by studying it out carefully.

If you will take Concone's exercises to hand you will find marks which indicate to you when to breath. Bassini, Root, and others give you particulars in their instruction books on the subject of taking breath. Read them.

Karl Merz:

I read with unusual interest your list of American musical journals that appeared in the MUSICAL WORLD some time ago. Would you be so kind as to give a similar list of European musical journals? Very truely,

LYNN, MASS., Dec. 6, 1880. JUAN.

I doubt whether your letter will find space in the January number. I will, however, send it to the office, hoping that it may appear this month. When running over the names of the musical periodicals of Germany one is surprised that even in that land of music so many of them enjoyed but a very brief existence. Moreover, one is struck with the fact that South Germany is far behind the northern half of that country in supplying musical literary periodicals. It is also interesting to observe that some of Germany's best musical minds were engaged in the editorial work, and, though years have passed since they laid down the pen and said farewell to all earthly things, their writings are still a living power, productive of good.

The oldest periodical published in Germany is the *Musica Critica*, by Mattheson, 1722. Its title is somewhat of a curiosity and reads thus: "Thoroughly correct investigations and criticisms of many, partly preconceived and partly simple opinions, arguments and objections, which are found in old and newly printed and reprinted musical works. For the most complete weeding out of all musical errors and for the advancement of a better growth of pure, harmonious science, written in several parts and published in numbers." Next we find the *Newly published Musical Library*, thorough information, together with important criticisms of musical books and pamphlets, wherein everything that belongs to mathematics, philosophy and the beautiful arts is given for the purpose and improvement of theoretical and practical music, by Lorenz Mister, teacher of wordly wisdom and the free arts at the Academy of Leipzig, member and secretary of the Sociaty of Musical Science (1736.) This work continued until 1754. At the same time, while the above was clearing the musical sky of Germany, there appeared *The Critical Musician*, by John A. Scheibe, Royal Danish chapel master (1737.)

The next periodical has the curious title of *The Remover of Musical Cataracts*, in which the errors of sensible musicians will be modestly noticed, while those of vain, self-important so-called composers will be ridiculed (1740.)

In the year 1741 appeared *The Musical Patriot*, of which about thirty numbers were published.

The next writer that stepped into the arena was the famous Marpurg, who published first *The Critical Musician on the* (*River*) *Spree*. (Berlin 1750.) This periodical appeared in fifty numbers, and presented its subscribers with five fine steel engravings. The practice of illustrating musical journals is therefore a very old one. A course of harmony extends throughout the entire publication.

The next book or periodical was *Historical Critical Contributions for the Comprehension of Music.* (Berlin 1754.) The same author also published *Critical Letters on the Tone Art*, to which periodical is already added some easy music for the benefit of subscribers. The practice of adding pieces and songs to musical journals is therefore neither a modern nor an American invention. These letters were published in Berlin 1760.

All the foregoing publications were periodicals and were sold by subscription, for all they had somewhat the character of books.

The first real musical newspaper was *The Weekly News*, edited by I. A. Hiller, the famous musician. It appeared in Leipzig in 1766-70. This journal gave musical news items and stories, and recorded the progress of musical affairs in Leipzig, besides giving good articles on music.

There were also some journals published during the last century which were partly musical, but K. Z. cannot mention them here.

The next name that looms up is that of the historian Torkel, who edited the *Musical Critical Library*. (Gotha 1778-1779.) This journal brought all that sort of reading matter which one finds in the journals of to-day.

At the same time with the above appeared *Thoughts About the Mannheim Music School.* (1778-81.)

Reichard next appears in the field. He first published his *Art Magazine*. (Berlin 1782-1791.) What is remarkable about this journal is the fact that it brings music, which it analyzes and explains for the benefit of those readers who wish to learn it.

The Magazine of Music (1784-87) appeared next, while in 1789 a periodical under the title of *Music* appeared in Copenhagen.

The Musical Library (1784-85) follows now.

About this time a Vienna publisher makes loud sounding promises to publish a musical journal, but not even the first number of it appeared.

In 1794 appeared *The Musical Weekly*, edited by Reichard, and *The Musical Monthly* in 1792. Both these were united and appeared as *The Berlin Musical Journal* (1794.) This paper, however, died young, while of the *Augsburger Musical Mercury* (1795) only one number appeared, when it also gave up the ghost.

The next paper is Reichard's third attempt under the title of *Germany* (Berlin 1796.)

In the year 1798 appeared the first number of the famous Leipzig *General Musical Journal*. It continued until 1848. This was the first musical journal that was based on a permanent basis. It was a weekly paper and brought many musical illustrations as well as likenesses of musicians. Its editors were first, Rochelitz, next Fink, then Hauptmann, and last Lobe. Its fiftieth volume is a complete index of the entire series. There are a few copies of it in this country. One, I believe, is in the library of Dr. F. L. Ritter, of Poughkeepsie, the other is on the shelves of Yale College, where good old Cantor Rinks library now stands, donated to that institution by Dr. Mason, and one copy is in our possession.

The indefatigable Reichard made another attempt at musical journalism by publishing *The Berlin Musical Journal* (1806.) It is in this volume, I see, that Beethoven's "Adelaide" is so ungenerously dealt with. Before this volume was published an attempt was made in Linz (1803) at publishing a musical journal, but only four numbers had appeared when the child died.

In 1810 another attempt was made at the same place under the name of *Musical Leaves*. This journal as well as the one entitled *Musical Notices*, of which, by the way, only three numbers were published, were sold out to the *Musical Journal for the Austrian States* (1812), a bi-weekly which only existed for one year. It was the first musical journal published in South Germany, the one at Linz excepted.

The *Vienna Musical Journal*, which followed the preceding one (1813) died also when just about one year old.

The *General Musical Journal* (1817), edited by Leifried, continued for some time. How we wonder whether Beethoven ever used to honor its pages by looking at them! After 1824 the child changed its name into *The Vienna Musical Journal*, and, as if the very name Vienna were dangerous, it died at the very close of that year,

The *Polyhyonnia*, a journal that was started in Leipzig, died after one single issue.

Another called *The Mnemosyne* was issued, but it died early—perhaps from the effects of its name.

The *Berlin Musical Journal* issued only three numbers, while the *General News*, a paper which, by the way, published music by the side of its reading matter, passed away at a remarkable early age. From this it will be seen that there were failures in Germany in the line of musical journals as there were in this country.

The next musical journal was one of wide spread influence. It appeared under the name of *Cæcilia*, was published at Mayence, and was edited by the celebrated Godfried Weber, the author of the well known "Theory of Music." It continued its publications from 1824 to 1839 and afterwards until 1848, the year that caused so many changes in Europe.

The *General Musical Reporter*, which was continued afterwards as *The General Musical Journal* and which still later resumed its first name again, appeared in 1824.

The *Musical Fast Mail* appeared in 1826, but died soon.

A Munich musical journal was started in 1826 but ceased to exist in 1827.

The *Musical Magazine* was started in 1828 at Hamburg.

The *Euterpe*, a paper designed for teachers who instruct the public school children in music, as well as for organists, was published in Breslau from 1828 to 1837.

The *Iris* (1830-41) had a good circulation.

The *Silesian Journal* (Breslau 1832-35), *The General Musical Reporter* (1839-40), *The Monthly Reporter* (1829-30), were all of short life.

The *Periodical for German Church Music* appeared in Gotha in 1832 and the *Berlin Musical Journal* in 1833.

Next Baden makes an effort by publishing *The Karlsruh Theatre and Music Sheet* (1834.)

The Minnesinger, of Mayence, where Frauenlob lies buried, was published from 1834 to 1836 and properly named.

We have now reached the turning point in German musical journalism, and the next paper I shall mention is the *New Leipzig Times for Music*, edited by Schumann. This paper has been repeatedly mentioned within the columns of the MUSICAL WORLD, especially so in connection with the translations of Schumann's works by Madame Fanny Raymond Ritter. Schumann himself said: "At the close of the year 1833 there met at Leipzig every evening, and just as if by accident, a number of young musicians, first for social gathering, but not less so for the purpose of exchanging thoughts about the art which was their very eating and drinking, namely, music. It cannot be said that the then musical condition of Germany was a very happy one. On the stage Rossini ruled, while on the piano Herz and Hunter were heard almost exclusively. And all this only a few years after the death of Beethoven, Weber, and Schubert, though Mendelssohn's star was rising and one heard here and there mysterious things about the Pole, Chopin. One day suddenly the idea passed through the heads of these youthful fellows assembled and they said: 'Let us not idly look on; let us take hold so that things may become better,' and so were started the first sheets of a *new paper*."

The first number appeared in April, 1834. Not until 1835 did Schumann assume the editorship, which position he held until 1844. From that year until 1845 Lorenz became editor, and after him Brendel, who remained in the chair until his death in 1868.

This journal turned musical criticism into entirely new channels. It broke effectually with the past, which criticised mainly from a theoretical standpoint and looked more for the spirit independent of form. In many instances it was severe though always courteous, and generally called things by their right names. Of course there was warfare, but the paper which was actuated by the spirit of the revolution of 1830 passed successfully through all these troubles and finally also steered triumphantly through the year 1848, that caused

even so solid and respectable a paper as the *Leipzig Allgemeine Zeitung* to suspend. While the nineteenth century advanced mankind in general there were many whigs and cues yet hanging about music and musicians. Schumann knocked these off and of course gave great offense. Still he advanced musical art and musical journalism and his name shall for this reason ever be revered.

I have given you now the history of the earliest attempts at musical journalism and I think this is a good point for me to stop. If you wish to know something about the more modern publications, write again, and K. Z.'s pen is at your command.

Elementary Music Teaching.

BY N. COE STEWART.

Number Two.*

From the foregoing it will be observed that every sensible person who can hear and talk, can learn to sing, and will be better and happier in consequence. The old fallacy and one that still obtains among persons whose observation has been limited or who conceive that ability to sing and understand music means capability of becoming an artist in a utilitarian sense, that "only certain persons have musical talent," and consequently "there are others, and they very numerous, who have no talent whatever," is based upon the premise that well trained ears, love for music, desire to learn, and even proficiency in the art are *born full grown*, and not like the body itself helpless and undeveloped, and in kind and quality of development are to surrounding circumstances and character of the training. Usually upon these more than upon inherent qualities (for it must not be supposed that all have equal talent any more than all are equally tall and heavy) depends the character and quantity of the future possession.

It will thus be seen that here is a structure to be reared which is as broad as civilization and as high as the noblest character can attain, reaching even into heaven itself and lifting the whole race in the direction of purity and goodness. Although thus broad and high, the structure rests upon each individual person, takes root in each heart, and, in fact, is an aggregation of individuals. In considering what the conditions of true elementary teaching are, we may take, then, for example to illustrate the parents, children, teachers and other individuals in any community of average intelligence. Again, it will be seen that, as this elementary musical training should be a part of every one's education, as the thorough building up of the same requires a long time, and may be done by doing a little each day throughout a school course, and as in addition to acquiring a knowledge of music and receiving its immediate benefits, the concommitant, direct and indirect influences in the way of mental training, and as a moral, disciplinary and recreative agent are so great it will be seen, that necessarily in all well organized schools music should and must be a regular branch of study, must be taught correctly, and its purposes and influences understood by school managers and teachers. In fact there is no other place for the masses, to receive this instruction else than in their regular schools, as private and special instructors would be too expensive, and the popular appreciation of the value of music is not sufficient to warrant that such teachers would be employed if music were not taught in the schools.

It may be remarked, incidentally, that this thorough elementary class teaching will give such love for music, such appreciation of and facility in overcoming the mechanical difficulties in singing, and that the stimulus thus given will necessarily create a desire to prosecute the study further than the course of study in schools will allow. Hence qualified private teachers and good music schools will be benefitted greatly by such training, and consequently should give their encouragement and aid to this plan for general instruction rather than their opposition, as is too frequently the case.

An appreciation of what elementary music teaching consists, of its value, of the possibility of every one learning to sing and to read music as well as he learns to read and write, consequently that necessarily music should have a place in every course of study, that it must be taught thoroughly and in the same classes where other subjects are taught, must precede questions respecting the conditions and manner of teaching. If all study the elements of music, the teaching must be done in classes as has been shown. But as each individual in the class is to learn, and not the class as a whole unit, it follows that the teaching must be of such character that while several are instructed at one time each individual must be benefitted as though he alone were receiving instruction. This is all the more difficult because the musical influences at home are so varied, because some pupils receive private instruction both in instrumental and vocal music and for various other reasons. But in graded schools, or where pupils are about the same age, and even in ungraded schools and ordinary miscellaneous singing classes, good progress can be made, although the nearer the degree of advancement and of age the greater will be the progress.

Some things that will make teaching easy and render progress certain are the following, viz.: Desire on the part of the pupils to learn, earnest attention, industrious and continued application in mastering the lessons and tasks which are assigned, and appreciation as to manner of progress in learning. On the part of the teacher there must be appreciation of the work to be done, thorough knowledge and mastery of the subject taught, aptness to teach, and crowning all that indescribable power which, while it commands respect and secures proper decorum, yet makes the pupil *feel at home with the teacher*, and in school creates enthusiasm and produces the natural and restful condition of things so essential to perfect development. Then, again, home and outside influences should be helpful and not hurtful. Obviously the first and continued efforts should be to bring about this state affairs.

It is doubtless true that Boards of Education everywhere should adopt music as a branch of study, and provide for its proper teaching. They doubtless will do so as soon as the importance of music is appreciated by them. But, while this *Courier avant* in the shape of legal authority is necessary, the considerations of teaching in the present discussion are based upon the supposition that the class is secured. As desire to learn on the part of the pupils is of the utmost importance the question arises, "How can the teacher aid in creating it?" Where the pupils are old enough to understand it, the uses, profits and pleasures of music should be presented to them. To many who may become teachers and excellent performers the pecuniary consideration is worth mentioning, but it is much more preferable that they may see that their lives will be better and happier; that as members of families and society they will have more power and greater usefulness, and that they will have for themselves, no matter what their station in life, a companion that will never fail to interest, instruct, entertain, comfort and please them, if they have a love for music and have mastered its elements. These are among the considerations which may be presented frequently to the pupils.

When desire to learn exists, attention is easily obtained if the subject is presented properly and manner of practice well conducted. (This will be definitely given in subsequent articles.) Next, and of the utmost importance to both pupils and teacher, is appreciation of rate of progress and condition in learning. This will be comprehended best by using the growth of the body for illustration. Proper food, food taken at regular intervals, for successive days, weeks, months, years, etc., corresponding to attention and effort, regularity and continuity in practice, etc. It will be observed, too, that like the body the growth is unseen, but if the conditions exist, it will be evident after a time that progress has been made. Probably there is no class without its "duller pupils," and in teaching singing these should be seen privately, their exact status and ways of overcoming the difficulties pointed out to them, and they encouraged by the thought that though the way be long and the pace slow, yet sooner or later the desert will be traversed, wayside beauties will begin to appear, and a very desirable end will be attained eventually. By frequently calling upon pupils to answer questions and to sing alone, if the manner of the teacher is always helpful and pleasant, pupils very soon will listen and practice, each for himself, and this, with practice by himself at home, will enable him to receive, as it were, individual instruction. Other helps in class teaching may be mentioned in the future. We now come to the consideration of music reading as one department of elementary music teaching.

*Article number one will be found in the WORLD of November, 1880.

Cleveland Department.

Music in Cleveland.

GESANGVEREIN FROHSINN.

The concert given by the Gesangverein Frohsinn on the 7th of last month at Weisgerber's Hall attracted a large audience, who had reason to be enthusiastic in its expressions of approval at the excellence of the society's singing. The chorus, consisting of about forty male voices, had evidently been thoroughly and carefully practiced in the methods of its conductor, and showed on this occasion a conscientious knowledge of the music it had to sing and sang it delightfully. The first selection, Abt's "Magic Fountain," was sung with piano accompaniment and received a very lucid and satisfactory interpretation, but the best singing and perhaps the crucial test of the society's skill was shown in Abt's "Serenade," which was given without accompaniment yet with faultless intonation and a nicety of shading which made the rendition worthy the generous encore it received. The tenor solos which were given by Mr. D. Wehrschmidt, brought to our notice a new candidate for favor. The gentleman has an unusually smooth voice of delightful quality, which, we are glad to say, he uses with wise discretion. He sang in very good taste Schubert's "Am Meer" and Rubinstein's "Der Asra," songs not calculated to catch the popular ear, but whose study and rendition will do him more lasting credit than the show music too often heard in public. The singing of Mrs. Halliwell was likewise a treat. Her voice seemed at its very best and she used it admirably in Kucken's "Heaven hath shed a tear," accompanied by piano and violoncello obligato. In a subsequent duo with Mr. Wehrschmidt the two voices blended admirably and the number proved so acceptable that it was repeated. The Schubert String Quartette did fine service at this concert in several selections. The precision and accuracy with which they play entitle them to unstinted praise.

SCHUMANN SOCIETY.

The residents of that portion of our city known as the South Side, realizing the presence of a large number of musical people, determined a few months ago to organize and establish a society which shall give additional credit to our city's musical reputation. The result was the bringing together of about sixty voices which under the direction of Prof. Arthur have been studying part songs, madrigals, etc., and in order to show the earnestness of its endeavors and its proficiency, gave a public concert on the 3d of last month at the Heights Congregational Church. Besides the society's offerings the programme included vocal solos for Miss Ida Hadden, Miss Lucy R. Harris, Miss Alice Goodrich and Mr. E. L. Emerson. Mr. W. B. Colson, who is accompanist to the society, also contributed an organ solo, playing Dudley Buck's

Rondo Caprice, Op. 35. The society is finely officered and the business, as well as the musical affairs being in good hands we predict and wish them permanent success.

CHAMBER CONCERT.

Mr. Sumner Salter having been unsuccessful in forwarding his scheme for a series of chamber concerts owing to the mismanagement of the bureau having contracts with the desirable clubs, determined to avail himself of the presence of the Listemann Concert Company and with them, assisted by Miss Marye Turner, a New York soprano, and Miss Clara Strong, our local pianiste, gave a splendid concert on Saturday evening last at Case Hall. The club played Beethoven's quartette in A, Op. 18, No. 5; Schubert's quartette in D minor; an arrangement of Liszt's Rhapsodie No. 14, and, with Miss Strong, Schumann's piano quintette Op. 44. Miss Mary Turner contributed two vocal selections—"Salva Opaca," by Rossini, and "It was a Dream," by Cowen. Miss Clara Strong gave Chopin's "Polonaise" in A flat, besides playing in the above quintette. Messrs. Heindl and Listemann played solos respectively for flute and for violin, and the ensemble singing of about twenty voices made up a programme of pleasurable and memorable selections.

PERRY'S PIANO RECITALS.

During the past month Mr. Edward B. Berry, a pianist from Boston, visited our city and gave three very interesting piano recitals. His programme included several of the standard compositions, such as Beethoven's sonata, Op. 53, Schumann's "Etudes Symphonique," Op. 13, Chopin's "Etudes Nos. 7 and 11," Op. 25, and "Fnatasie Impromptu," and Li-zt's "Harmonies Poetics et Religieuses," besides a number of novelties such as Roeder's "Gavotte" in E flat, Op. 7, Hofmann's "Aus Schoener Zeit," and Mayer's Toccata, Op. 31, No. 2. Mr. Perry has evidently been a thorough and conscientious student and has profited by most of the rich opportunities with which Continental Europe abounds, and now comes to exhibit the fruits of his labors. He possesses abundant technique, a fine memory and an intelligent conception of most of the numbers of his repertory. His weakest interpretations are of Beethoven and his best of Chopin. His performances of the Liszt and Schumann numbers, mentioned above, while occupying a medium rank displayed a technical excellence and an amount of endurance truly worthy of admiration. At the first and second recitals Mr. Perry was assisted by Miss Leonard, a mezzo-soprano, and at the last by Miss Birdie Hale.

A CHAIN OF MUSICAL FESTIVALS.

In an interesting letter from Chicago in our last issue Mr. G. P. Upton suggests that Cleveland join hands with Chicago and Cincinnati and possibly St. Louis (or some more enterprising musical center) in the formation of a chain of musical festivals in the West, a long cherished plan of Theodore Thomas. The idea is a capital one and well worthy the serious consideration of our local societies. A combination of all the musical organizations of our city would indeed make a chorus of great strength and efficiency, to which might be added the smaller contributions of our neighboring cities and towns. The well known standing of the Cleveland Vocal Society would make it an attractive nucleus for centralizing the numerous forces. The united voices of such a choir, supplemented by such an orchestra as Theodore Thomas would command, would make such a scheme possible and enable the musical centers so included to give better and grander works than would otherwise be possible. We earnestly commend the suggestion to the consideration of our local societies.

LOCAL MUSIC—SCHUMANN CLUB.

Among the numerous local musical clubs which keep alive among us the art divine and which in a measure compensates for the lack of first class public opportunities, we notice the Schumann Club takes front rank and displays commendable activity. The club was started about twelve years ago and although somewhat changed in personnel it carries out the original spirit of cultivating a high class of music, and the known skill of the members makes their meetings in some respects more enjoyable and musically more profitable than most of the more pretentious public offerings. The following was the programme of Tuesday evening, February 8th:

1. { *a* Sonata (Allegro) / *b* First Ballade (Op. 49) } ..... *Chopin*
2. Hungarian Dances for violin and piano..... *Brahms*
   Mr. Thomas S. Cook and Mrs. J. W. McLaughn.
3. Song—"My Mother bids me bind my Hair,"....*Haydn*
   Mrs. H. Ahlers.
4. Septet (four hands)..... *Beethoven*
   Mrs. Wood and Mrs. Parsons.
5. Song—"I Love You,"..... *Buck*
   Mrs. H. C. Gaylord.
6. Spanish Dances (piano)..... *Moszkowski*
   Mrs. Crowell and Mrs. Parsons.
7. Violin Solo—"Romance"..... *Laub*
   Mr. Thomas S. Cook.
8. Song—"Le Tortorelle"..... *Arditi*
   Mrs. E. C. Pechin.
9. Trio (Piano, violin and 'cello)..... *Mendelssohn*
   Messrs. Salter, Ahlers and Schroeder.
10. { *a* "The Lotus Flower," / *b* "The Noblest," } ..... *Schumann*
    Mrs. H. Ahlers.
11. Sonata (Piano and 'cello)..... *Beethoven*
    Messrs. Salter and Schroeder.
12. Song—"Kerry Dance"..... *Malloy*
    Mrs. E. C. Pechin.
13. Concerto for two violins (Piano accompaniment)...*Bach*
    Messrs. Cook, Ahlers and Salter.

VOCAL SOCIETY CONCERT.

The second Vocal Society concert of the present season takes place this evening at Case Hall. The programme, with but one exception includes selections entirely new to its repertory and in one case offers a work of larger magnitude than any the society has yet given. We refer to the "Legend of Melusina," which is a musical setting by a composer who is fast gaining favor as one of the prominent writers of the day. The following is the programme:

I.

1. Festival March..... *Gounod*
   Orchestra.
2. Part Song—"Come Live with Me"..... *Bennett*
   Society Chorus.
3. Instrumental septet for piano, viola, cello, double bass, flute, oboe and horn..... *Hummell*
   Miss Wright, Messrs. Kummerfeldt, Seiger, Kreich, Ranney, Amme and Jacobs.
4. Part Song—"When Hands Meet"..... *Pinsuti*
   Society Chorus.

II.

5. "Legend of the Beautiful Melusina"..... *Hofmann*
   (Chorus and orchestra and soloists.)
   Mr. C. I. Cole, Miss Mary Suggett, Mrs. L. T. Scofield, Mr. W. W. Thomas and Mr. E. L. Emerson.

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Cleveland Notes.

Miss Ella Jones contributed the instrumental music at the last meeting of the Normal Alumni.

Mlle. Litta has been engaged to sing in one of the Saalfield series of concerts in New York City.

Miss Dora Henninges contributed some highly appreciated vocal music at a recent meeting of the West Side Circle.

The services of song still continue at the reading rooms of the Union Depot, and are much enjoyed by the members of the R. M. C. A.

Mr. Charles Heydler, the violoncellist of this city, took active part in the grand orchestra of the opera festival at Cincinnati last week.

The members of the East End Circle enjoyed a pleasant surprise in the flute solo performed by Prof. Penfield at one of their meetings in the early part of last month.

The recent appearance in Detroit of Miss Birdie Hale and Miss Rutherford in the opera of "Pinafore" called forth a pleasant recognition of their talents from the *Free Press*.

Mrs. Ford, Prof. Wamelink and the Mendelssohn Quartette contributed valuable musical aid at the benefit concert recently tendered Miss Maggie McDonald at Cathedral Hall.

The new piano and organ warerooms which have recently been opened in Toledo by Messrs. S. Brainard's Sons have been put under the management of Mr. P. T. Germane.

Mr. Jaster recently cancelled his engagement with the choir of Trinity Church and allied himself with the choir of the Euclid Avenue Baptist Church, a position he formerly occupied.

The amateur instrumental organization known as Brainard's Orchestra, and composed of about sixteen performers have again inaugurated a course of practice, Prof. Amme has been chosen leader.

At the last annual meeting of the Phi Delta Literary Society of Hudson the exercises of the evening were pleasantly varied by enjoyable vocal and instrumental selections rendered by Miss Mary Suggett and Mr. John Ranny of this city.

The bal masque given by the Gesangverein on Thursday evening, February 17, was a most successful and enjoyable occasion. Elaborate preparations and strict rules of admission, together with elegant and comical costumes made the event one long to be remembered.

On the evening of the 10th of last month the singing society known as the Gesangverien Harmonie gave a pleasant masquerade party at Teutonic Hall. The members were costumed in the garb of fishes, which was very appropriate when they appeared and sang the "Fisher's Chorus," with solo obligato by Mr. Julius Koeblet.

Mr. Hulbert Fulkerson, so largely identified with local musical matters a few years ago is meeting with considerable success abroad. He is now located in London, Eng., and has charge of a Sunday School choir of about fifty voices which he manages so satisfactorily that he was recently made the recipient of a handsome ivory baton as a recognition of his services.

The piano and vocal pupils of Mr. Sumner Salter assembled at the latter's studio on Thursday evening of the 17th ult. and gave a very interesting programme of first-class selections. The participants were Mrs. H. C. Gaylord, Mrs. E. C. Pechin, Miss Maude E. Frankland, Mrs. L. T. Scofield, Miss Glen N. Penfield, Miss Bertha Adams, Mrs. J. H. Heisel, and Miss Cornelia Townsend. Besides which Mr. Salter contributed a Chopin polonaise and Beethoven's piano sonata No. 4, Op. 7, complete. The occasion was thoroughly enjoyed by a large audience.

Among the audiences attending the Cincinnati Opera Festival last week, the following ladies and gentlemen from this city were present Mr. and Mrs. J. V. N. Yates, Mr. and Mrs. Charles Brayton, Mr. J. L. Yale, Mr. and Mrs. C. I. Cole, Miss Mary Suggett, Mr. and Mrs. George Short, Mr. and Mrs. Stewart Chisholm, Mrs. Mary Crowell, Mr. L. O. Rawson, Mrs. J. Burt Parson, Mrs. F. Sterling, Miss T. C. Sterling, Mrs. R. C. Gates, Mr. Thos. Andrews, Mr. and Mrs. Thos. T. Carran. Mr. Walter Buell, Mrs. J. Keffer, Miss M. Keffer, Miss Cora Henderson, Mr. B. C. Henderson, Mr. T. H. Bradlee, Mr. and Mrs. H. S. Haskins and Mrs. H. M. Claflin.

Signor Banfi, the well known teacher of music met with a serious and painful accident during the past month. While attempting to make his way one morning upon the icy pavement he lost his footing and fell, fracturing his right leg just below the hip joint. He was at once removed to the City Hospital where the injured member was skillfully set by Doctors Weed and Weber, and the patient is now doing as well as could be expected. The Signor has the sympathy of the entire community, where he is personally popular, and is constantly the recipient of some expression of sympathetic regard. His large class of pupils both of this city and of Toledo, as well as many who come from the various suburbs, will miss his valuable services and it is hoped they will patiently await his recovery.

A musical organization has just been started composed of graduates and present and former members of the city High Schools. A meeting was held on Wednesday the 16th ult., and resulted in the election of General Ed. S. Meyer, president; Mr. Levi F. Bauder, vice president; Miss Jennie Bowley, secretary, and Mr. A. L. Hyde, treasurer. The music committee is composed of Dr. F. W. Walz, Miss Jessie Raymond, Miss Eva Brokenshire, Mr. Peter Zucker, and Miss Emma Andrews. A musical conductor was also chosen in the person of Prof. N. Coe Stewart, and the accompanist will be Miss Minnie Johnson. The organization is intended as a means of keeping together a great number of singers who have been in the habit of singing together and who are well fitted for the production of choral music. It will be known as the Central Musical Association. We wish it success.

A very pleasant and enjoyable musical and social evening was spent at Weisgerber's Hall last Friday evening by the employes of Messrs. Taylor, Kilpatrick & Co. The force includes several gentlemen of musical proclivities and a very interesting concert preceded the terpsichorean pleasures. The programme opened with a pleasing piano performance of the "Poet and Peasant" overture played by Mr. Morris Abel. This was followed by a song entitled "Sleep, Thou Sweet." This was finely sung by Mr. James S. Higton, whose sweet tenor voice was afterwards heard in Millard's well known song entitled "Waiting." A violin fantasia on "Trovatore" was well played by Mr. E. L. Brainard, who also performed the violin obligato to "Waiting," mentioned above. Mr. Cahill also appeared and sang the well known favorite, "Down deep within the Cellar." This gentleman afterwards sang the duet from "Martha" with Mr. Higton. The "Whistling Thief" proved a comical contribution by Mr. John R. Ward. A vocal quartette called "The Miners," sung by Messrs. Higton and Cahill and Messrs. John and James Prothroe, a piano nocturne played by Mr. Abel and "Auld Lang Syne" sung by about a dozen selected voices made up the rest of the programme, which being completed was succeeded by a most pleasurable ball in which all took part with much delight until 'twas long past midnight.

Chicago Department.

Music in Chicago.

THE OPERA SEASON

of Her Majesty's troupe closed last Saturday evening upon a two weeks' financial success. The people of Chicago have had an operatic craze to that degree that they have willingly paid double prices to hear old operas of the lighter sort that have been given here every season for twenty-five years past, and by many better troupes in years gone by. Of the fourteen operas presented only three were especially interesting—"Aida," "Mefistofele," and "Lohengrin." Though these three were characterized by some good acting and singing, they suffered from the poverty of stage resources and the shabbiness of the *mise en scene*. As many of the operas were old so were many of the artists. It was substantially the same troupe which has been here during the past two seasons. The new comers were Ravelli, tenor; Novara, basso, and Mrs. Swift, soprano, besides some smaller people who are hardly worth specifying. Ravelli is a tenor of good promise. His voice is of rich quality and, what is rare, of almost absolutely correct intonation. His method is of the best Italian school, and the liquid language rolls trippingly from his lips. Dramatically he is not very strong, but, at least, he is conscientious and never offensive. In "Puritani" he made a success of enthusiasm and was five times recalled for his fine singing with Gerster in the final duo. Novara is a basso of deep sonorous voice, fine presence, and decided dramatic ability, far superior to Soli, the basso of 1879, and an improvement upon Berens of 1880. His performance of the title role in "Mefistofele" was admirable and did much to carry the work—which it hardly seems to me will ever be very popular—through with considerable eclat. Mrs. Swift, the new soprano, made but two appearances, as "Leonora" in "Trovatore," and as "Donna Anna" in "Don Giovanni," and evidently these were due more to managerial favoritism than to artistic merit. She is a woman of fine physique but with an expressionless face, with a ponderous voice that is hard and jerky in delivery and refuses to blend, and with very meagre dramatic ability. She made little success in "Trovatore," and that she did not ruin "Don Giovanni" was due to the good work of Ravelli, Valleria, and Del Puente. It was very unfortunate that Cary and Galassi were both indisposed. The former, who has been suffering with bronchial catarrh, was only the shadow of her former self, and more than one opera suffered from the absence of Galassi's splendid voice and style. Campanini, Del Puente, and Valleria were in good form throughout the season and Gerster renewed her triumphs in her old trills, chromatic runs and cadenzas, of which people never seem to tire. It is a little remarkable that they do not tire of some other things, such as discomforts of the most heterogeneous description, discourteous ushers, exorbitant prices, poor operas, shabby stage settings and the gang of speculators who follow this troupe round and prey upon the public pocket. In opera, however, much is forgiven, for opera is the fashion and one might as well be out of the world as out of fashion. Still it was painful to witness the efforts of many in the front rows, whose costumes shone conspicuous in some of the morning papers, to appreciate the music, and their manifest eagerness to ascertain the merits of performances from the experts and old habitues before expressing their opinions. To such "Lohengrin" was a hard trial. But the opera is over and the opera goers will now have a rest until March, when the Beauplau troupe, with Mme. Ambre at its head, will come here from New Orleans for a two weeks' season.

THE SÆNGERFEST.

The Germans are working with a will for their Sængerfest, which comes off in June, and are determined that it shall differ from their past jamborees by having more music and less beer, though I fear that the quantity of the latter consumed will depend more upon the temperature of the time than upon their present virtuous resolutions as to cakes and ale. Their programme is a very ambitious one, including Abt's "Brunnen Wunderbar," Titl's well known "Dedication of Solomon's Temple," Max Bruch's triumphal hymn, "Salamis," Moehring's "Battle Prayer," Reissmann's cantata "The Death of Drusus," the "Odyssey" by Max Bruch, which has been given here with great success by the Beethoven Society on two occasions; the first act of "Lohengrin," and the finale of Beethoven's "Choral Symphony." During the Sængerfest the musical society of Milwaukee will join the Beethoven Society in a performance of "Elijah." The Apollo Club will also join with the Arion's of Milwaukee in some numbers as a compliment to the Germans. Mr. Balatka, the director of the Fest, is working hard for success, and his singers are nobly seconding his efforts. If it makes a musical success, however, it will differ from previous Fests, when so undue sociality has been the bane of music.

REMENYI

has made us one of his periodical visits, this time unfortunately for his pocket during the opera season. He brought with him a troupe which could hardly have been worse. As Remenyi is inordinately jealous of any attentions received by his fellow artists this was a good stroke of policy, for there was no danger that his playing would be overshadowed by anything upon the stage. He was safe in that regard, at least. His programme offered nothing specially new, but his playing was as enjoyable as ever for its spirit, enthusiasm and dash. But his treasury has not been enriched.

"OLIVETTE,"

the new opera of the light French school, which has been making such a sensation in the East, was brought out here last week at McVicker's Theatre by the Soldene troupe, but without any great success. The partial failure may be attributed partly to the somewhat unsavory reputation of the troupe and partly to the fact that there are no singers in it. Under other auspices the little opera ought to be a favorite, for it is very bright and sparkling, if not very fresh, and has also the rare merits of being clean, which, of itself, would unfit it for performance by the Soldene party.

MME. CARRENO

has made us a flying visit, as did Mr. Pease, a few weeks ago, playing in a recital given in the interests of a piano house. The little lady played with all her customary nerve and brilliancy and made a decided success. As the affair was complimentary of course the audience was large. for there is the same fascination about going to a concert on a D. H. ticket that there is in traveling on a railroad with a pass. The practice of importing pianists to advertise a certain piano, is at least preferrable to the sign board practice in concerts. But how would it do to label the pianists with the names of their owners?

THE LIESEGANG ORCHESTRAL CLUB

is doing a good work for orchestral music here with its symphony concerts at Brand's Hall on Sunday afternoons. The programmes are now devoted to composers. Sunday before last Liszt and Wagner were represented, and last Sunday Haydn and Mozart, the former by his symphony in D major and the latter by his symphony No. 3, besides lighter works of each. These concerts are of the free and easy German sort, but the orchestra is in good shape and drill is doing good work.

THE APOLLO CLUB FESTIVAL.

The concerts to be given by the Apollo Club next week assume the dignity of a festival. Their second subscription concert will be given Wednesday evening, the 23d, when they will give for the first time in this city, Berlioz's "Damnation of Faust," with the following excellent assistance: Soprano, Miss Fannie Kellogg; tenors, Mr. W. C. Tower and Mr. W. H. Clarke; basso, Mr. Franz Remmertz, and the Theodore Thomas orchestra. On Thursday evening the work will be repeated. These two performances will be supplemented by three notable concerts to be given by the orchestra on the 25th and 26th. The first of these will be a "Beethoven night," when the following programme will be given:

1. Overture, "The Prometheus Music"..... Violin obligato by Mr. Brand.
2. Symphony No. 5, C minor, Op. 67.....
3. Concerto for piano No. 5, E flat, Op. 73..... Mr. Rafael Joseffy.
4. Overture, "Leonore," No. 3, Op. 72.....

The programmes for Saturday afternoon and evening are of a popular character. The larger works are as follows: The overture to Beethoven's "Egmont"; Wagner's "Siegfried Idyll"; Dvorak's "Slavonic Rhapsody"; Brahms' "Hungarian Dances"; the Wedding March and choral movement from "Lohengrin"; the overture to "Tannhauser"; the march tempo from Raff's "Lenore Symphony"; Rubinstein's "Feramors"; Liszt's "Second Rhapsody," and Massenet's "Scenes Neapolitaines." These will be interspersed with a number of lighter overtures and dance rhymths. The sale of seats for these concerts has been unusually large, and indicates that Mr. Thomas will receive a warm welcome.

THE BEETHOVEN SOCIETY

gave the second concert of its season last evening, assisted by organ and orchestra, Mr. P. C. Lutkin presiding at the former. The concert opened with Beethoven's Mass in C, the quartette being Mrs. E. F. Gorton, soprano; Mrs. C. F. Summy, alto; Mr. Knorr, tenor, and Dr. Martin, basso. The soloists were not as effective as they might have been but the chorus is entitled to great credit, especially the sopranos, who sang with much spirit, though, Beethoven-like, their part is often carried to trying heights. The whole choral work was thoroughly creditable to Mr. Wolfsohn's drill. The remaining choral numbers were Schumann's "Traumerei" and the "Wanderer's Song," the latter with horn accompaniment, both arranged for chorus by Mr. Wolfsohn, and the stirring march and chorus from Goldmark's "Queen of Sheba." Master Michael Banner, the boy violinist, now studying with Jacobsohn in Cincinnati, played the Mozart concerto in D with David's trying cadenza in fine style. He is a lad of great promise and will some day make his mark.

G. P. UPTON,

—o—

Chicago Notes.

Mr. Frederich Boscovitz, the pianist, has now definily settled here and announces a series of soirees musicales for the months of March and April.

Mrs. Davis, Miss Etta Butler and Mr. Henry Hart recently appeared at Chatterton's Opera House, Springfield, Ill., in Balfe's operetta of "The Sleeping Queen," and did it so creditably that the press of that city was profuse with its compliments.

Mr. Henry Schoenefeld, of this city, has done a good service by arranging for four voices, with piano accompaniment, the famous Norwegian song, "Brudenfaerden I Hardanger," of Kjerulf's, an English version of which has been made by Dr. G. L. B. Rounseville, under the title of "The Wedding Party."

It is rumored that Mr. Liebling is to be requested to repeat the performance of the Rubinstein octet, so successfully performed by him at his recent concert. This is a good move, as it is certainly one of the most interesting pianoforte works ever given in this city, and Mr. Liebling at least deserves the thanks of the musical public for bringing out such works.

The pupils of Mr. S. G. Pratt gave their tenth reception a few evenings ago. On Friday evening of this week, Mr. Pratt will give a recital at his residence, of selections from his own works, assisted by Miss Dutton and the Liesegang-Hiemendahl string quartet. The latter will play a Canon and a Serenade for strings, which are among the best works of this young composer.

Mr. William Mills, formerly of Lyon and Healy's, is studying music in Berlin. Miss Nellie Stevens, a Chicago girl, now studing with Kullak, recently played Chopin's E minor Concerto with great success in Berlin. Miss Elizabeth Scanlan, another Chicago girl, who recently left this city for Europe to pursue her musical studies, has arrived at Milan and placed herself under the care of Sig. Gerti, with every prospect of making a success as a vocalist.

The first rehearsal of the new amateur orchestral assotiation was held on Friday evening last. All the instruments requisite for a full modern orchestra were represented, save the oboe and bassoon, and the ability of the various amateurs

may be better understood when it is stated that one of the beautiful symphonies of Haydn, and the overture to "Don Juan" were both performed very creditably. The rehearsal occupied two hours, and the conductor feels that the success of Chicago's new orchestra is an assured fact.

Miss Adele Geiser gave a musicale at her residence, on Wendesday evening last, which was attended by a large number of musical people. Miss Geiser is a talented young pupil of Mr. Liebling. Among the numbers played by her on this occasion were the Chopin Concerto, op. 11, "Homage a Handel," "Concert Etude," by Joseffy, which are sufficient to try the strength and teachings of any pianists, but Miss Geiser went through them as if there were no difficulties in her way. On this occasion she had the assistance of her teacher, Mr. Liebling, and others.

The meeting of the Amateur Club on Wendesday last was remarkable for the brilliant and intelligent playing by Miss Henderson and the charming singing of Mrs. Robert Clark, who sang three songs composed by one of our most talented lady musicians, (Mrs. Jas. B. Runnion). The songs breathe the sentiment of the words and show in every note the musical nature that conceived them. I understand there is a probability that they may be published before long. They deserve to find a wider circulation than they can have, laid away in the portfolio of the lady who wrote them.

Mr. David Bimberg, of New York, gave a recital of violin pieces at Highland Hall last Thursday evening playing a Fantasie by Froelich, Hauser's "Hungarian Rhapsody" Bach's aria on the G string, his own concerto in D minor, and Paganini's Caprice in A minor. Mr. Bimberg, although young, is already a promising artist. His tone is broad and noble, and his technique abundant, although as yet somewhat wanting in refinement. As a composer he does not appear to so good advantage, his concerto lacking somewhat in form. He purposes going abroad again for two or three years' study, after which we may expect to hear from him.

One of the pleasantest private events of the season was the soriee given a few evenings ago by the pupils of Mr. and Mrs Carl Koelling, at their residence. The programme was a very remarkable one of itself, including a trio by Haydn: "Home of York," song, by Liebe; a duet of Diabelli's; Vieuxtemps' "Fantasie" for violin; a concerto of Mendelssohn's; two songs of Mendelssohn's; an andante from a quartet by Mr. Koelling; flute solo by Doppler; an aria from "Ernani"; "Lohengrin" fantasie for organ, and a quartet by Berens. Besides the performance of the scholars, the Misses Roze, Salomon, Peck, Rosenthal, Schneider, Wetzler and Kattower and Master Herman Wetzler, unusual interest was added to the performance by several numbers player by Messrs. Heimendahl, Becker, Braun, and Oesterle and by Mme. Koelling's singing. Mr. and Mrs. Koelling are doing a good work for the best music in our midst.

A few evenings ago there was a very remarkable piano recital given here by Miss Lydia S. Harris, a pupil of Mr W. S. B. Mathews. Her programme was a favorable one, composed of numbers from Liszt, as follows: the "Tolonaise Heroique," "La Companelle," "Spenner Lied," "Pannhauser March," the transcription of the "Wanderer," and "Erl King," the "Waldesrauchen," and "Faust," and the third concerto in E flat. All of these were given without notes, as is, indeed, Miss Harris' invariable practice in public appearance, and with such ease and certainty as to prove unmistakably that she possessed a phenomenal memory. The endurance was not less remarkably clear to the close of this extremely trying succession of brilliant pieces. The playing is not that of a pupil, but of an artist, though, of course, an immature one. This was shown not alone in her brilliant passages but still more in her interpretations, and phrasing, which were uniform intelligent and refined. Her technique is already good, although, of course, it lacks many years of hard work to make it equal to such mature artists as Rive-King and Sherwood. Miss Harris will give another recital in February with a classical programme. when there will be an opportunity of judging of her in a different field.

[Correspondence BRAINARD'S MUSICAL WORLD.]

OUR LEIPZIG LETTER.

Miss Emma Thursby—Essipoff Concert—Rubenstein's Opera "Nero"—Fraulein Babbette Lobach—Notes, Etc.

Jan. 3, 1881.

The event of the month was Miss Emma Thursby's concert, which occurred on the 27th ult. in the new theatre. For some weeks past Miss Thursby has been giving concerts in various parts of Germany, where she created a *furore* never equaled before. In Berlin she was called out again and again; in Uienna she was coneidered as one fit to compare with Patti and Lucca, and so on all over Germany. Mr. Maurice Strakosch is her very able manager, who knows the ualue of printer's ink and uses it. For two weaks previous to the concert the bill boards were covered with "Miss Emma Thursby" in large letters—only that and nothing else. Of course everybody commenced making inquiries about her. "Who is she?" I have heard a group of Germans inquire. Nobody knew. In a few days the programmes, etc. were put up, and then everybody had to go to hear her. When you see the German method of advertising a star, which is nothing more than the programme, about 12x4, which is put up on each bill board, and compare it with our stupendous bills and posters and biographies of the star, which are sent all over—thee you can imagine the effect the same methods used here had. That mysterious "Miss Emma Thursby" was the subject of many conversations, I ween. To proceed, the programme was an excellent one, as follows:

1. Invitation to the Dance.....*Weber-Berlioz*
Orchestra.
2. Grand concert aria.....*Mozart*
Thursby.
3. "Tristan and Isolde,"—Piano.....*Wagner-Liszt*
Robert Fischhof.
4. { *a* "Es war ein Traunn,".....*Lassen*
{ *b* "Der Schelm,".....*Reinecke*
{ *c* "Voglein".....*Faubert*
Thursby.
5. { *a* Morgenstanchen.....(Liszt) }
{ *b* Tarantelle.....(Kleinmichel) } *Schubert*
Fischhof.
6. Variations.....*Proch*
Thursby.

The pianist, Mr. Fischhof, is from Vienna, a young man of great merit. Your correspondent was unfortunately in Berlin the week of the concert, so I can't give you my own impression. To judge from the papers Miss Thursby was not as successful here as in other cities. Miss Thursby's voice is not robust. The "New Theatre" is a tremendously large building, so (the papers say) she hardly could do herself justice. I am inclined to think that she would be more successful in the Gewandhaus. On the other hand criticism is so much stronger here in Leipzig than anywhere else that Miss T. might have done better had she not been so strongly advertised. Again a certain sort of prejudice exists here against an American singer which is altogether unjust. As Thursby will stay here some time, we probably will hear her again, when I mean to hear for myself whether prejudice has anything to do with it. It seems a little odd that in Vienna, Berlin, Hamburg, and everywhere else she made such a successful appearance, and here ———.

December 18th occurred the Essipoff concert, also in the Theatre. The concerr was one of a series of three in celebration of Beethoven's birth. On the 17th "Fidelio" was given, with Kinderman as prima donna. The 18th was the Essipoff concert and the 19th "Fidelio" again, with Hofmeister in the principal role. The programme of the concert was:

I.

1. Overture to "Namensfeier".....*Beethoven*
Orchestra.
2. Concerto in E♭ major.....*Beethoven*
Essipoff-Leschetitzky.
3. Quartette "Elegy".....*Beethoven*
Misses Sturmer and Riegler, and Messrs. Lederer and Ress.
4. Solo pieces for piano.....*Beethoven*
Essipoff-Leschetitzky.

II.

5. Third Symphony (Eroica).....*Beethoven*
Orchestra.

Essipoff, or as she now calls herself, Essigoff-Leschtitzky, played the difficult concerto as only *she* can. The one thing that strikes a listener is her splendid execution of a run. Fineness is no name for it. Clear and distinct they follow each other like a shower of pearls. Her octave playing is remarkable—staccato as well as legato, Her cool, easy way is another thing that attracts an observer's attention, who are so used to seeing the awfullest contortions, and so on, that a fine player who *doesn't* do such things is a rarity indeed. In this, Essipoff is the direct opposite to her husband (?) Leschetitzky, who "goes for" a piano like a lot of boarders for a couple of cats in a back yard. Number four of the programme was omitted, disappointing hundreds who wanted to hear her again. It was laughable to see the reasons given for the omission in the daily papers. One said, "She had no other Beethoven pieces prepared." Another, "She had fainted after the concerto was finished and had to be carried to her hotel," and so on. None of these were true. Your correspondent called on her the afternoon of the concert, and in the course of the conversation she mentioned that she would not play the "solo-stucke." Why? She wanted Herr Capellmeister Nikish to conduct her concerto, and the manager wanted Herr Seidl, a sort of "reserve" conductor. Nikish is the regular conductor, an intimate friend of Essipoff's ann a man of vast experience. Seidl is a young fellow, one that Essipoff will have nothing to do with, and a little "green." Besides this, the manager of the theatre tried to dictate to Essipoff what she should play, and she naturally resented it. "And I'll play what I please, or I'll not play at all," said Essipoff. I don't blame her—but it did disappoint hundreds who came mainly to hear her. She is evidently one who won't be trifled with—in plain English a piece of Russian spunk.

While in Berlin yours truly heard Rubenstein's opera "Nero," among other things. The music is strong and bold all through, but the opera is so long that it seems a little wearisome (*langweilig*) towards the end. Rubenstein's operas will never be popular in the full sense of the word. They lack that freshness of melody, as well as the variety of orchestration that distinguishes Verdi, Gluck, or Wagner. A man cannot be perfect in more than a dozen things. Rubenstein is one of the great pianists, who number not more than the fingers on one hand, and a composer of known merit. When a man tries to do everything, what does he succeed in doing? Nothing. At the greatest, his opera will stand as works on which great labor has been expended, and many new things introduced but which lacks the element of success. His "Nero" is magnificently grand, but it is so much so that one cannot comprehend it at times.

The eleventh Gewandhaus concert took place on the 1st inst. with Fraulein Babette Lobach (violin), as soloist.

Later from Leipzig.

Feb. 1, 1881.

Oh, this Leipzig, what a city you are! Music of all kinds, everywhere, anywhere—no matter what the time of day or night. As I write *three* (think of it) pianos on our stage are going it to the best of their ability, and the fourth, yours truly's, has but just stopped. A student over us is *trying* to learn the flute, and of all things under the sun only *one* is worse than a flute, and that is—two flutes. A "Kneipe" of young chaps have a room near us, and about the time that "Criticus" is almost asleep he is sure to be awakened by "Ih havterbach hab ik meen Staumpf verloon," or "Twilli-willi-wink-tum-bum," or some similar "histige" songs. Yet all this is perfectly good-natured—no rowdyism about it. I doubt if any other cither city in Germany, Weimar, perhaps, excepted, contains such an amount of musicians of all sorts and qualities, who labor incessantly. Yes, I pity the people under us. Four pianos, a flute, a dozen vocalists, a half-dozen small boys with drums—all this must be exceedingly comfortable, I say. To make it moreso, I have just been informed that *only* three violinists are to move into the rooms above us. Oh, Lord! deliver us! And our house is but a sample of thousands of others.

To come down to earth once more we proceed with the twelfth Gewandhaus concert, January 13th, 1881. Programme

I.

Symphony, E♭ major.....*Mozart*
Psalm.....*Martini*
Fraulein Schneider.
Overture—"Tragique".....*Brahms*

II.

Concerto in F♯ minor.....*Reinecke*
Alf. Eibenschutz.
Overture—Academique.....*Brahms*
Songs { *a* Pastorelle.....*Haydn*
{ *b* May Night.....*Brahms*
{ *c* In May.....*Hiller*
Fraulein Schneider.
Overture to "Bride of Hashmir".....*Rubenstein*

The two overtures are the ones mentioned by your correspondent in a previous number, as having been completed last summer. Both are fine compositions especially the "Academic" overture, which is founded on German students' themes. Herr Prof. Brahms conducted personally, and you can believe he got every bit of effect possible from this, unquestionably the best orchestra in Europe. Brahms himself told me he considered it so, and that "settles it." Eidenschutz is a teacher in our conservatory, a former pupil and one of our most finished pianists. The middle movement of the concerto he played especially well. The singer, Miss *Tailor*, is what most Geaman singers are—just passable. By the way, Brahms compositions are yet in MSS.—waiting for the highest bidder, I guess.

The fourth chamber music concert on the 16th inst., had an interesting programme. Miss Zimmermann is the lady who edited the standard English edition of Beethoven's Sonatas in 1873, it will be remembered. She is unquestionably one of England's finest pianists. Mozart's serenade is so seldom on a programme that it attracted the closest attention during the performance, Of the four movements the andante suited me best. I doubt if it has has ever been played in the United States—it would well repay learning.

The sixth Euterpe concert was a success. Herr Hengel is a prominent member of the Gewanhaus orchestra, who has lately blossomed out as *the* best of modern 'celloists. *All* the critics say so, and you know that those much-abused persons seldom agree. Dr. Oscar Paul, Vogel, Naumann—all agree on that point. And he isn't more than thirty, perhaps. Davidoff's concerto he played as I have never heard it played before. His own composition, a spicy "gemuthlich" piece, he played, if possible, with better effect than the concerto, refusing an encore, however. Kinderman is one of the two principal sopranos of our opera, one of the foremost artists in Germany. But she is not at home on the stage. Her place is in opera, where her natural acting powers find full vent.

The thirteenth Gewandhaus programme was as follows;

I.

Overture to "King Manfred".....*Reinecke*
Serenade from "King Manfred".....*Reinecke*
Herr Walter.
Concerto No. 3, G major.....*Rubinstein*
Agnes Zimmermann.

II.

Two movements from the unfinished symphony in B minor.....*Schubert*
Songs.....*Schumann*
Herr Walter.
Piano solos { *a* Gavotte.....*Gluck*
{ *b* Allegro.....*Bach*
{ *c* Rondo.....*William S. Bennett*
Fraulein Zimmermann.
Songs.....*Beethoven*
Herr Walter.

Herr Walter is from the court of Vienna, a tenor of great strength and breadth of tone. As a Schumann singer he is unequalled. Zimmermann is a familiar pianist to the Gewandhaus public. Had she depended on the concerto for her success she would have come to grief. It is well known that this particular concerto seldom makes a favorable impression—why, it is difficult to say. The fact stands just the same. It begins grandly and ends finely, but what is between is the trouble. Rubinstein himself don't play it. What further proof of its—its—well, its unimpressionableness is needed? The three piano solos were especially well

played. The last, the rondo, of Sterndale Bennett's was the perfection of clean, neat piano-playing. Well, she *ought* to play it well, since the composer was her former teacher and Bennett knows how to handle the piano. Zimmermann also played at one of the Conservatorium concerts, where she was enthusiastically received.

The fifth chamber concert took place on the 29th inst. Of course all the interest of the occasion was in Frau Dr. Clara Schumann, *nee* Wieck. I agree with your Stuttgart correspondent in remarks concerning Schumann. It *is* impossible to hear her without thinking of her past, her great husband, all those many years of sorrow before and since his death. All this surges up within you, and you unconsciously watch the player, *not* the interpreter. And now what shall I say—what *can* I say of her, this motherly-appearing, kind-hearted old lady of sixty-three. She comes out in plain but deep mourning and, amidst the thunderous applause, seats herself at the piano. There is a hush, so deep, so intense, that a rustle of a silk dress attracts attention. Then she begins. Earnestly she plays one of those tone-poems, the "Etudes Symphoniques." Then a pause. Another. As she finishes with the "Bravura" etude, the one with octave passages so numerously employed in the left, with accompaniment in the right, a great rustle and confusion is heard, and the audience scarcely waits for the last chord to break out into immense applause, and the bravos thunder through the house. Again and again is she called before the audience, but not to play again, for Schumann never does that. Those masterpieces were never played as she plays them, nor will they ever be. Her great earnestness, a seeming unconsciousness of any audience, great technique, clear and distinct execution, and above all, that wonderful breadth and strength of style which is hers pre-eminently—all this has an effect most grand. I had expected a feeble rendition of those broadest of all etudes, requiring strength of tone and a great conception. Never was I more mistaken. Madame Schumann has a great touch as strong as a man's, and yet as fine as a needle. The absence of all those disagreeable mannerisms which usually go with players nowadays, is noticable and particularly pleasing. With her will die one of the last links connecting that chain of composers of a half century ago with the present time. Coming out of the concert hall one cannot help but notice the many remarks made about her. The "Conservatists" are generally the most critical as well as appreciative. One young man was telling another that "he never expected to be so near heaven on this earth again," and I can say that I felt likewise. In a conversation with her your correspondent was impressed with her devotion to her dead husband. "As long as I am able to sit at a piano, just so long will I continue to play 'der liebe theure Robert's' works." So said she. May it be for many a year to come!

The seventh Euterpe concert took place January 25th. The pianist, Wendling, is a young man so much like Joseffy in appearance that I may be pardoned for jumping a rod, more or less, when I first saw him. But there the resemblance ends. He is no such player as Joseffy, although he may yet become such an one. The concerto of Henselt's is another one of those that hardly pay for the learning—as your correspondent personally knows. Forty-five pages such as these were surely never before written. The technical difficulties are so great that all other considerations have to give way to them. The middle movement is more playable, being a beautiful nocturne in form, while the last movement is in straight waltz time. But the composition needs a Liszt, or a Rubenstein, or a Wieniawski to perform it. Even then, I doubt if it would make any impression *as a composition*. The Jadassohn pieces he played so very much better that he was recalled. Jadasson's pieces are always refined, finished, and scholarly. In the canonic form he has no equal. One of our best teachers (in the "Conservatorium") he is also one of our best composers. His pupils in the Conservatory are among the best. Wendling played the minuette *very* prettily indeed. Frau Klauwell is just passable—nothing more.

The fourteenth Gewandhaus concert took place on the 27th with two soloists such as are seldom seen together, viz.: Miss Thursby and Herr Leopold Auer, violinist, from St. Petersburg. You will remember my speaking of a certain prejudice against American artists in a former letter, at the time of the concert given in the City Opera by Thursby. That prejudice exists, without question, although I hardly expected to find it in the Gewandhaus. Of all the singers I have heard here yet, one stands out high above them all, and that is our countrywoman—Thursby. You all know what a finished execution she has, the clear, bell-like upper register and full lower, combined with a style all her own. The contrast between her organ and those of the German husky muffled voices which are the rule was most remarkable. Yet, notwithstanding all this, because she is an "Amerikanerin," those idiots who call themselves "critics" hissed down all applause which might become an encore. Some found fault with the pronunciation of her Italian, as if it was not a well-known fact that Thursby speaks Italian as well as English. Others, the selections. Thursby herself told me that the selections were Kapellmeister Reinecke's. Of course had the aforesaid idiots known that the selections were those of the Kappellmeister, not a word of fault would have been found. In other cities on the Continent the press was most enthusiastic in her praise. Here her reception was just pleasing. Does not this demonstrate the fact of a strong prejudice against the American artist? A pleasing feature of the concert was the presentation of a lyre covered with rare and costly flowers by the Americans of Leipzig, which Thursby received in that graceful winning way of hers that is so pleasing. Herr Auer is a violinist of the first rank. *He* received an encore. Thursby didn't. *He* is a German. Thursby isn't. There it is again. How long will this state of things last? So much for our Gewandhaus.

The pupils of the Conservatory gave a concert on the 31st ult. The King of Saxony, under whose protectorate the Conservatory is, was present. Mr. Rhodes' magnificent playing of the Mendelssohn concerto seemed to please H. R. H. best. After the concert the title of "Professor" was conferred on Herrs Reinecke and Jadassohn—most worthily. My letter is already too long but I cannot omit a few interesting notes.

LEIPZIG NOTES.

Halle is in London.

Nilsson is in Paris. Singing, of course.

Patti is in Madrid with her dear Nicolini.

Menter, the well known pianiste, is in Stuttgart.

Rubenstein is in Frankfurt dircting some of his operas.

Ignaz Brull will be in London the middle of next month.

Mr. Lauder, a Canadian, a former Conservatist, is with Liszt

Kellogg is having a great success in Russia. Good for Clara.

Bulow was decorated by the Grand Duke of Weimar a few days ago.

Leschetitzky is in Wiesbaden. His new opera is having continued success.

Wieniawski is in Austria somewhere. I won't try to spell the name of the place.

Sauret, the violin virtuoso, is in London, where he is performing in the "Popular" concerts.

Scharwenka recently played his last composition, concerto No. 2, with great success in Vienna.

A young girl from Detroit, Miss Davison, recently made a very successful debut in a Handel sonate.

Lucca begins a star engagement in Berlin next month. Hope she'll visit the city of *ac*-cord and dis-cord.

Essipoff-Leschetitzky is in Munich, where she probably will get a chance to "get on her ear"—beg pardon.

Sims Reeves is still singing in public. He appeared last in the above concerts. His son is spoken of as a fine tenor.

Leschetitzky has produced an opera "The First Fold" which is being played in Wiesbaden to full houses. He is at present in Vienna.

Varette de Stephenoff, a pupil of Essipoff's husband, pronounced one of the best in Europe, is in Vienna. She is concertizing—her debut tour.

Madame Schumann is soloist for the next Gewandhaus concert, Feb. 3d. She plays a Schumann concerto and Variations Serieuses of Mendelssohn.

Wagner has engaged to go to London next summer to direct a presentation of his "Triology." Wonder how the English will like his everlasting toot-tle-ty-toot.

Sarasate will be in Paris on the 25th prox. and will give three concerts in Erard Hall. He had retired, you know. That's the way they all retire—for two weeks,

Wagner's "Walkure" was actually given in Paris recently. This is phenomenal, as the Parisians usually hiss it off the stage. They are getting civilized, apparently.

Bulow will give concerts in Austria during February. On the 14th he will hold a Liszt soiree, on which occasion his own compositions will be the programme—this in Pesth.

Minnie Hauk is in Braunschweig singing in "Carmen" and "Mignon" principally. She was invited there by the King and Queen, who were delighted with her. No wonder.

A young man, John Dunn, of England, is one of the three fine violinists in the Conservatory. He played the Vieuxtemps concerto at one of the recent concerts. Rhodes is still ahead, though.

Thursby goes towards Paris for a few weeks on a concert tour. In answer to a question as to when she would return to the United States she said she had no idea—she was so well pleased with her reception here that she should stay some time. Her sister accompanies her on her tour.

Essipoff and Rubinstein recently gave a concert in company in St. Petersburg. It must have been a f-i-n-e concert. He gives a concert in Mannheim on the 15th prox., in "verein" with Sauret and Padilla. Strong trio. His concert tour will be through Spain, Portugal, England and France.

Liszt has arrived in Pesth to stay some weeks, partly to arrange his soiree in the Conservatory there, and partly to get away from the rumble and noise of Rome. It is a mistaken idea that he has no more piano classes. To my personal knowledge he has, but not to the extent of twenty years ago, of course. Ever busy.

Miss Nellie Cook, from New York, and Mr. F. W. Riesberg, from Norwich, N. Y., are to appear at the next concert. Miss Cook plays a Hiller concerto, and Mr. Riesberg Mendelsson's G minor concerto—both with second piano and orchestra. They are October pupils, *i. e.*, pupils who entered in October. Miss Cook is a pupil of Mason's and Mr. R. one of Babcock's.

That's all, CRITICUS.

[Correspondence BRAINARD'S MUSICAL WORLD.]

BOSTON.

Music in the Air—Wrangling Musicians—The "Hub" Thinks it About Time to Have a Real Orchestra—Concerts, Past, Present and to Come—Festival Concerts—Comic Opera—A Successor to "Pinafore"—Gossip and Notes.

The past month has given us a large allowance of good music. There have been orchestral concerts under the auspices of the Harvard Musical Association and by Theodore Thomas' matchless body of musicians, an oratorio performance by the Handel and Haydn Society, half a dozen or more concerts by the singing clubs, vocal recitals by Mr George Henschel, piano-forte recitals by Satter, Otto Bendix and others, organ recitals by Prof. Morse, chamber concerts under the direction of Mr. Arthur Foote, and by the new Adamowski string quartette, and last, but by no means least, some really fine concerts by the music schools, under which head may properly be considered a series of festival concerts by the Alumni Association of the New England Conservatory of Music. These latter, however, were far more than mere exhibition concerts, the performers being chiefly members of the Alumni Association and in numerous instances professional artists.

Then we have had plenty of music of another sort over the organization of the new Philharmonic Society. This is a body of music-loving citizens who have banded together on subscription lists for the ostensible purpose of fostering orchestral music. The projectors, however, have shaped the movement so that in place of a series of concerts to which the public can gain admittance, the performances are to be wholly private. In other words the subscribers are to have a certain number of tickets to each concert—enough to fill the hall—and no tickets are to be sold. This, of course, deprives the outside public of an opportunity to attend. The most that it has proposed to do for the world at large is to allow it to pay for admission to the rehearsals. Not only does this plan find disfavor, but the method of the projectors in organizing the society among themselves without calling in the subscribers or giving them any voice in the matter is also strongly criticized. There has been a perfect avalanche of communications in the newspapers from the disaffected ones, and the "head centers" of the movement have found themselves in a hornet's nest. Five concerts are to be given, and Mr. Listemann, of the Philharmonic Orchestra will be the conductor. Meanwhile a further movement, entirely independent of the other, has been set on foot to secure a permanent orchestra of the best class, and this, if carried out will be of immense benefit, musically, to our city. It is proposed to raise a fund of from $50,000 to $100,000 to insure the payment of $1,000 a year each to fifty or more musicians, thereby insuring their services when they may be wanted for rehearsals and concerts. As it is now there is a difficulty in getting together a full orchestra at any time since, the men make such engagements a secondary consideration, being compelled to accept other applications or to play at the theatres. If this grand movement is carried out Boston may yet have an orchestra worthy the name, and we should then have reason to thank the "Philharmonic Society" for having started the ball although its own efforts have proved futile and puny.

The fifth and sixth Harvard symphony concerts were given on the 20th ult. and the 3d inst., and the seventh follows this afternoon. At the former, Mr. F. H. Lewis, one of our rising pianists, appeared and played with great success Schumann's pianoforte concerto in A minor, Op. 54, and Raff's fourth symphony in G minor, which was heard here for the first time, made a very fine impression. At the sixth concert, J. K. Paine's "Spring" symphony was played and Miss May Bryant sang. To-day Mrs. E. Humphrey-Allen is to sing and Mr. and Mrs. W. H. Sherwood are to play Mozart's concerto for two piano-fortes in E flat, and F. L. Ritter's symphony No. 2 will be played for the first time.

Theodore Thomas' visit was in the last week in January, and it gave us three delightful concerts of a miscellaneous character, in which Joseffy, the pianist, and Miss Amy Sherwin, and two superb performances of Berlioz's great work, "La Damnation de Faust." Music Hall was crowded to overflowing on these occasions. Miss Fanny Kellogg, Mr. W. C. Tower, Mr. George Henschel and Mr. Clarence E. Hay were the soloists in Berlioz' work, and the Theodore Thomas chorus also sang. Mr. Thomas is to pay Boston another visit in May, when "La Damnation de Faust" will be repeated.

The Handel and Haydn society's concert, to which I have alluded, come off on the 30th ult. and included performances of two works rarely heard at concerts, either in Europe or America, viz.: Mozart's Requiem Mass and Beethoven's only oratorio, "Christ on the Mount of Olives." The former was first given by the Handel and Haydn Society in 1857, and had not been sung here since that year, except a few times in the Catholic churches. Beethoven's oratorio was first given by the society in 1833, and the version known as "Engedi; or Daniel in the Wilderness," which had been prepared in England by the Rev. J. Troutbeck, to overcome the objections to the original work on account of its introduction of Christ as one of the quasi dramatic characters was given here for the last time in 1833. Both works were finely sung and gave great pleasure. Miss Hattie Louise Sims, of Brooklyn, New York, made a splendid impression in the soprano solos, and the other soloists were Miss Ida Welsh, Mr. William

Courtney, and Mr. Clarence E. Hay. Mr. Zerrahn conducted and Mr. Lang was the pianist.

Of the club concerts the two given by the Apollo Club on the 4th and 9th were of chief importance. The same programme was presented on both occasions. This included as the chief feature scenes from "Frithjof's Saga," by Max Bruch. The music is very dramatic and expressive and it was finely rendered by the admirable male chorus of the club and Miss Sims, of Brooklyn, and Mr. John F. Winch as soloists. The Cecilia on the 24th ult. gave selections from Beethoven's "Ruins of Athens" music, and Dudley Buck's Cincinnati prize composition, scenes from Longfellow's "Golden Legend." The latter was heard here for the first time and it pleased greatly. The Boylston Club in its second concert of the season, confined itself to miscellaneous selections, and the Orpheus Musical Society has given its members several musical feats. Mr. B. J. Lang conducts the Apollo Club and the Cecilia, Mr. George L. Osgood the Boylston Club, Mr. Carl Pfleuger the Orpheus Musical Society, Mr. W. J. Winch the Arlington Club, Mr. J. B. Sharland the Theodore Thomas Choral Society, and we have also some excellent choruses under Mr. H. E. Holt and Mr. S. B. Whitney. The latter is for the practice of church music exclusively.

The festival of the Alumni Association of the New England Conservatory of music occupied four days, beginning February 1st, and there was a succession of excellent entertainments eight in number, the object being to raise funds to aid deserving students in procuring a musical education. Organ recitals were given on three afternoons, and piano-forte recitals on as many evenings. A fourth afternoon was occupied by the representatives of the School of Elocution, and a fourth evening by a concert and social entertainment in which the members of the association were the sole participants. Charles H. Morse, professor of music at Wellesley College, Mr. H. M. Dunham, Mr. A. W. Swan, and Miss Lucy M. Conu, were the organists; Messrs F. H. Lewis, J. D. Buckingham, and A. D. Turner, and the Beethoven Quintette Club and Listemann Quartette Club also appeared. Vocal music also constituted a part of the exercises at all the concerts and among the singers were Mrs. Alice J. Osborne, formerly of Deleware, O., Miss Emma S. Howe. Miss Sarah C. Fisher, Misses Mary E. and Sadie P. Turner, Miss May Alice Vars, Miss Julia F. May, Mr. Harry G. Snow, and Mr. F. E. Morse. The concerts were of a high character throughout and attracted very good audiences. The programmes included some half dozen compositions by members of the association, including a suite for piano-forte and a concert overture for the organ by F. H. Lewis, an andante for the organ by H. M. Dunham, and a piano-forte piece by A. D. Turner.

The violin classes of the Boston Conservatory of Music, Mr. Eichberg's school, gave a very interesting concert at the Meionaon on the 29th ult. There were a dozen or more solos by as many young ladies and gentlemen, several of which would have done credit to older and more distinguished players. The most interesting feature of all, perhaps, was the appearance of thirty or more youthful players, both boys and girls, members of the junior classes, in a performance together. The "Wedding March," as arranged for three violins, was the selection played.

The quarterly concert of the New England Conservatory (88gth recital) was given at the Music Hall, January 22d, before an immense audience. The programme included vocal, violin, piano-forte and organ solos, chorus singing and readings, and the performances were of a high order of excellence.

Mr. Henschel's vocal recitals, of which there have been three, were very enjoyable. Miss Lillian Bailey and other artists assisted, and the programmes were in themselves delightful, while their interpretation by such an artist as Mr. Henschel and his competent assistants gave them an added charm. The selections were chiefly German and English songs, among which were some of Mr. Henschel's compositions. Mr. H. also demonstrated in a most gratifying manner that he is a pianist of marked ability.

Mr. Otto Bendix gave the third and last of his very pleasing piano-forte recitals on the 8th inst.

Mr. Arthur Foote has given two of a series of trio concerts which promise to be of much interest. There are to be eight in all.

The Adamowski Quartette is a new and very excellent organization of string players, consisting of Messrs. T. Adamowski, first violin; H. Haldeman, second violin; B. Cutter, viola, and H. Upham, violoncello.

Professor Morse's organ recitals, given at Tremont Temple, were finished on the 31st ult.

"H. M. S. Pinafore" was revived at one of our theatres recently in companionship with "Trial by Jury." The former was performed on the closing night for the 522d time in Boston. Audran's "Olivette" has more recently been introduced and bids fair to become quite as popular as Messrs. Gilbert and Sullivan's famous comic opera. It makes greater demands upon a company, however, and cannot be given in its entirety without a strong troupe of singers. Mr. J. C. Duff's New York Company has failed to please our public, but Mr. Henri Laurent's troupe has made a hit and is now in its third week here. The version presented by the Laurent troupe is Blanche Corelli's translation, and all the music of the opera is given. The orchestration, however, is not Audran's, but Mr. John Braham's.

The Boston Ideal Opera Company is to be heard at the Boston Theatre in "The Pirates of Penzance," on the 28th inst.

Over two hundred European excursionists who have visited Europe with Dr. Tourjee in the three years past, held a reunion at the Revere House in this city last evening. Music naturally formed a feature of the exercises. There were many present from a great distance, but the Cleveland faces were looked for in vain. Dr. Tourjee is organizing another grand excursion for the coming summer.

BOSTON, MASS., Feb. 17, 1881. ATHENIAN.

[Correspondence BRAINARD'S MUSICAL WORLD.]

NEW YORK.

Carl Feininger—Maurice Dengremont—Frederic Archer—Philharmonic Soiree—Miss Emma Abbott—Notes, Etc.

Mr. Carl Feininger, known here for several years as a fine violinist and cultured musician, is this winter giving a series of chamber music concerts. His quartette consists of Feininger, first violin; August Robbelen, second violin; Julius Risch, viola, and the virtuoso Wilhelm Mueller, violoncello Such smooth and finished playing is rarely heard. As a 'cello player Mr. Mueller has scarcely an equal among us. He is a brother of the composer Mueller-Berghaus, of Stuttgart, well known for his orchestral transcription of piano works like Liszt's Rhapsodie Hongroise and Rubinstein's Valse. He has lately sent to Theodore Thomas four MS. arrangements for orchestra, the pieces being Litolff's "Walpurgisnacht," Beethoven's quartette in B major and the C major Sonata, together with Lesca's "La Sylphide." He will also dedicate an original composition now in progress to Mr. Thomas. At the third of Mr. Feininger's series we had the Quartette in A major, Op. 18, in Beethoven's ever lovely "first style," Raff's Quintette in A minor, Op. 107, and a Romanza Elegiaque for violin by Mr. Feininger. Miss Florence Copleston took the piano part in the quintette, and played two piano solos. George Henschel sang a song of Schubert's and one of Schumann's, and a beautiful "Minnelied" by Brahms. Steinway Hall was crowded with an appreciative audience.

At the Fourth Symphony Concert the great attraction was the wonderful boy violinist, Maurice Dengremont. On this occasion he played the entire Mendelssohn concerto in a manner to elicit the greatest enthusiasm. The orchestral pieces of the programme were Schumann's symphony No. 4—the one with the beautiful romanza with first violin obligato; Beethoven's "Leonore" overture No. 3, and Liszt's "March of the Three Kings," from "Christus."

Mr. Frederic Archer, organist and musical director at Alexandria Palace, London, recently gave an organ and piano matinee at Chickering Hall. His programme ranged from the Bach Fugue to the Gavotte in "Mignon," and proved very enjoyable to those fortunate enough to be present. Mr. Archer's style at the piano is less strong than his organ playing, but he gave much pleasure in a concert waltz of his own, which was brilliant and orginal. Miss Emma Howe, of Boston, with her flexible, bird-like voice, sang Proch's "Air and Variations," and also a song of Mr. Archer's called "Russet Brown."

The programme at the fourth soiree of the Philharmonic Club comprised a quartette by Mozart and one by Schumann. Mr. Richard Hoffman played the piano part in a trio by Zaver Schwarwenka. It is a charming work and the Opus 1 of that gifted composer. The second movement—Andantino quasi Allegretto—is in true Sclavonic style and fascinating in the extreme.

Miss Emma Abbott's English Opera Company filled a very successful engagement last month at the Fifth Avenue Theatre. Miss Abbott's singing, as likewise her acting, is rather bitterly criticized by metropolitan critics; she has her strong points, however, and in certain roles is capable of giving much genuine pleasure. She was succeeded by the Comley-Barton Company in "Olivette," a comic opera by Audran, which in its English version has had an extensive run at the Strand Theatre, London. Miss Catherine Lewis has the title role.

Franz Rummel, prior to leaving for Europe, will give a series of piano recitals, seven in number, very rich and varied in extent and in material.

The first general rehearsal of the great chorus for the coming May Festival was held last evening in the hall of the Cooper Union. The preparations for the festival are progressing very rapidly; and I will a little later write you more fully concerning this great event which will soon be the leading musical topic of the city and the country.

NEW YORK, Feb. 17, 1881. E. R.

Musical Review of the Month.

LIMA, O.—Prof. Frank Webb gave the seventh organ concert on Jan. 20th. He was assisted by Miss Edith Clapper and the Amphion Quartette. The programme was good though it contained but eight compositions. We are glad to see that organ concerts are becoming a musical feature of our smaller towns, and Mr. Webb deserves all the support the people of Lima can give him.

OXFORD, O.—A novel entertainment was lately given by the pupils of the Oxford Female College, Oxford, O. The yearly concerts of this institution have a good reputation in all this part of the country. Prof. Merz gave a lecture on national or popular music and introduced during the evening by way of illustration the airs of some sixty-five nations and tribes. The concert was well attended and highly appreciated.

BOSTON.—The pupils of the Boston Conservatory, Julius Eichberg director, gave a matinee on Saturday, Jan. 29th. The programme contained works of a great variety of masters. We notice that in the performance of the "Wedding March," for three violins, there were engaged twenty-nine players, and among these we find the names of not less than thirteen, or nearly one-half the number, of ladies. This is an indication how favorably the violin is now regarded by ladies.

BALTIMORE.—The Oratorio Society, of which I made mention in my last letter, has now on the roll 560 active members. The leader, Mr. Finke of the Peabody Conservatory of Music, proves himself to be the right man in the right place. Under his weekly drilling that large chorus of good voices is gradually brought to blend quite harmoniously and those grand choruses of the "Messiah" are beginning to sound well. I have to record the loss of one of our best musicians, one who was also one of the most genial and respected of our citizens. Mr. John Schumann was stricken down with heart disease a few days ago and lived only a few minutes. He was the President of the Leiderkranz Society, an officer of the Oratorio Society, and being a very good tenor was active in all musical enterprises. I know of none to fill his place. This week we have the Emma Abbott troupe and next week will have Strackosh and Hess. TRILL.

Music Trade Notes.

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Over 80,000 cabinet organs are made annually in the United States, and a large number are exported to Europe and other foreign lands. America leads the world in the manufacture of piano and organs.

"The Temperance Bugle" is the most valuable and attractive collection of temperance songs in the market. It is sold for only 30 cents in boards or 25 cents in paper covers. Temperance clubs should examine it.

All the principal airs in "Boccaccio," "Fatinitza," "Mefistofele," "Pinafore," "Pirates of Penzance," "Bells of Corneville," "Mignon," "Aida," "Royal Middy," and many others will be found in the new volume "Opera at Home."

"Opera at Home" is the latest volume in the popular "Dollar Library Series," and contains opera arrangements of the principal airs from nearly twenty of the favorite operas of the day. It is a splendid collection of operatic piano music of moderate difficulty.

THE CHICKERING PIANO IN TOLEDO.—So great has become the demand for the new Chickering Upright Pianos and other celebrated makes controlled by S. Brainard's Sons, in Northwestern Ohio, that they have established new warerooms in Toledo, under the management of Mr. P T. Germane, where a fine stock will be carried.

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I feel impelled to write this, as the pianos used in Boston lately never ought to have been put into the concert room.

Gentlemen, the artists of Boston will thank you, and I think the managers of our concert and lecture-courses should learn a lesson not to force artists to play an instrument such as one of our best resident artists refused to play his second piece on the programme on.

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A licker dealer—The school-master.

The beer drinker often thinks of foam.

The promises of some men always remain shall-owe.

A mosquito always settles before he presents his bill.

When is a singer like a price-list? When he is in voice.

Why is meat not done like a good conundrum? Because it is rare.

Why is a nice young lady like a hinge? Because she is something to adore.

Some men are called muffs because they are used to keep a flirt's hand in.

Fly time—When you hear your father's cane thumping along the hall.

Isn't it slightly paradoxical to call a man with a full beard a bare-faced liar?

A cross-eyed man who chews tobacco always looks dangerous when he spits.

When a girl talks about two strings to her beau, does she mean his suspenders?

What lovers swear—to be true unto death. What husbands swear—unfit for publication.

The choir doesn't care so much for the congregational singing. It looks out for the main chants.

A Pennsylvania music teacher fell from a third story window, and found the pitch uncomfortably high.

A perfumer of the Faubourg St. Honore, Paris, advertises a new perfume which he calls the "Odor of Sanctity."

The roar of Niagara has been set to music, but what does it signify? Even the heights of the Andees have been scaled.

The horse St. Julien evidently needs repairing. A Boston paper says he broke in three places during a trial against time.

A Boston journal heads an article, "A Lunatic Escapes and Marries a Widow." Escaped, eh? We should say he got caught.

It is claimed by some medical men that smoking weakens the eyesight. Maybe it does, but just see how it strengthens the breath.

Said Jones: "Smith won't have so soft a thing as he had." "I don't know said Robinson, "he'll have a soft thing so long as he don't lose his head."

Bridget—"And how shall I cut the poie, mum?" Lady of the house—"Cut it into quarters." Bridget—"And how many quarters wood I cut it into, mum?"

You may have noticed that the flies never bother a speaker, no matter how dull he is, but invariably attack the overworked sitter who is trying to get a little sleep.

They're high-toned in Deadwood, and they wouldn't go to see the Black Crook until it was advertised written by Shakespeare, and then they couldn't keep people away.

"Would you like to look theough the big telescope?" asked one girl of another. To which the latter replied: "No, I'd a great deal rather look through a key-hole."

"My umbrella is getting decidedly shabby," said a young man about town one evening last week. "I believe I will have to strike another prayer meeting the first rainy night."

We notice that a gifted Wisconsin poetess was recently tendered a reception in Milwaukee on leaving the city. Even Milwaukee knows the proper time to enthuse over poets.

Bullion is wealth in a crude form, and after it is coined and kept at interest a while it becomes wealth in accrued form again. This language of ours is worse than the gem puzzle, a heap.

It is said that a woman's voice can be heard at a distance of two miles by a man in a balloon; but if a spider was to get on her neck, her voice could easily be heard at a distance of ten miles on a level.

A poet asks: "When I am dead and lowly laid, * * * And clods fall heavy from the spade. Who'll think of me?" Don't worry. Tailors and shoemakers have very retentive memories, and you'll not be forgotten.

"I say, Parker, can you tell the difference between a ripe watermelon and a decayed head of cabbage?" "Give it up; can't tell." Brown laughed softly, as he said: "You'd be a nice man to send to buy a watermelon."

A piano-forte maker says that of all manufacturerd things pianos bear the noblest characters, since they are classified as grand, squore and upright.

1881. EIGHTEENTH YEAR. 1881.

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